step by step

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chain maille jewelry

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CRYSTAL HELIX BRACELET
by Michelle Brennan

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P. 12

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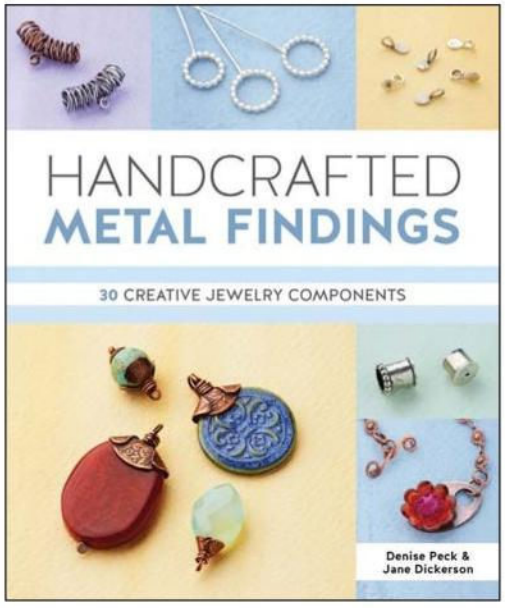

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step by step

chain maille jewelry 2016

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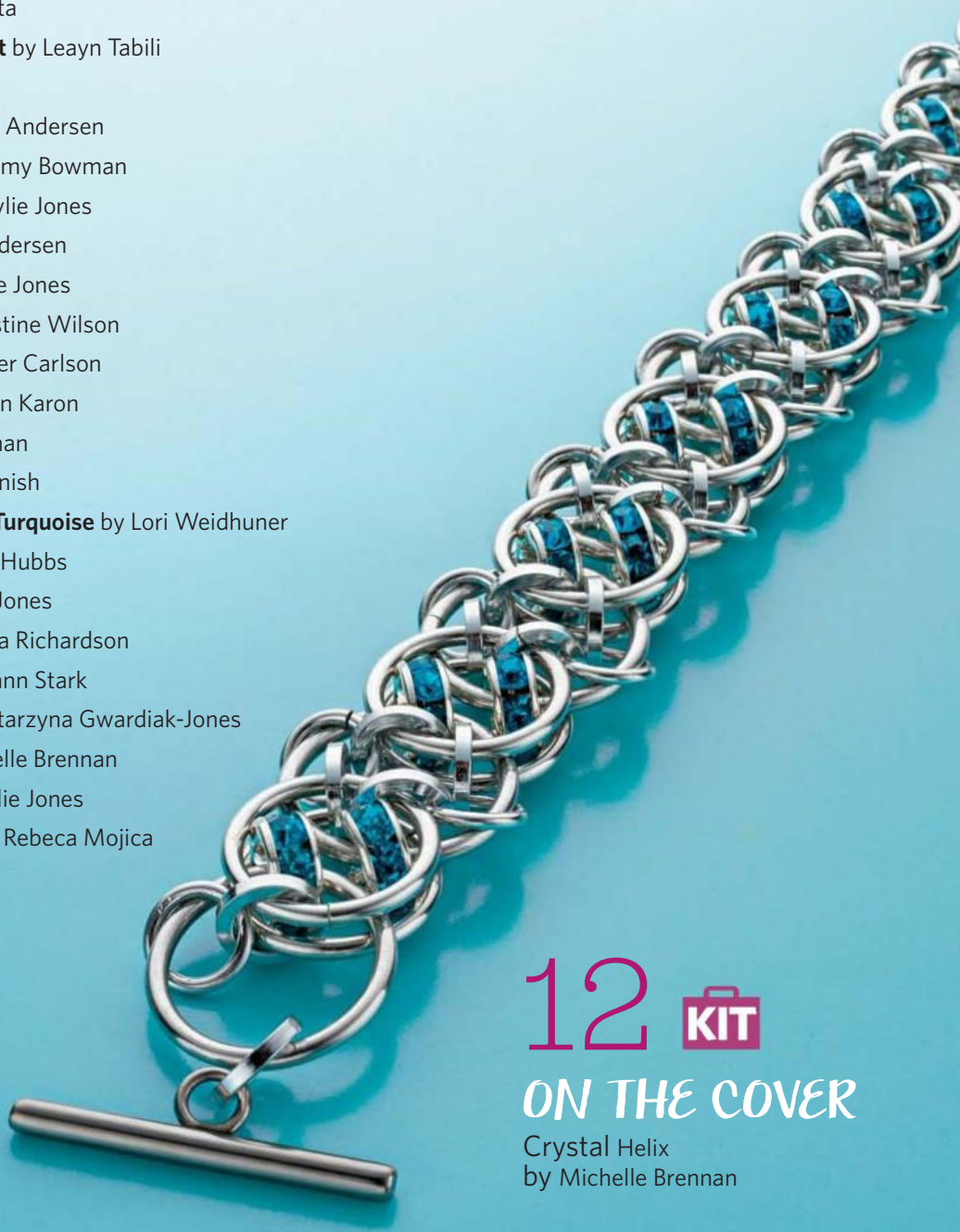

12 KIT

ON THE COVER

Crystal Helix
by Michelle Brennan

WEAVING RINGS INTO ART

Chain maille has come a long way since it was woven into protective clothing centuries ago. The designs in this special issue will take you way less time than a suit of armor! Chain maille jewelry today is a special form of art that is irresistible. And in this special issue, there's a complete range of designs and skill levels. If you're a beginner, start with the easier ones, level 1 or 2, and get used to working with your pliers and rings. Always have two pairs of chain- or bent-nose pliers handy at all times. And check out Wire Basics on page 112 for instructions on how to open and close your rings. Remember that, in chain maille, getting rings snugly closed is key to making your weave look neat and professional.

In Shelly Hubbs' **Beaded Waves** on page 80, connect small and large rings into a pretty chain, decorated with seed beads. Then advance to a simple weave with Kylie Jones' **4-in-1 Necklace** on page 104. If your skills are more advanced, or you feel ready to challenge yourself, jump into one of Michelle Brennan's beautiful bracelets, like the cover design **Crystal Helix** on page 12 or **Waves of Glass** on page 100. All three of Michelle's fabulous bracelets are available in kits from the Interweave Store (**www.interweavestore.com**), so you don't have to do any sourcing of all the pieces! Everything you need to make two of each design in each kit — one for yourself, and one to share with someone else!

So dive into this special issue of *Step by Step Chain Maille Jewelry*, and you'll soon be a complete pro and a chain maille addict! You've been warned!

Denise Peck, *Editor in Chief*
Denise.Peck@fwcommunity.com

step by step
chain maille
jewelry

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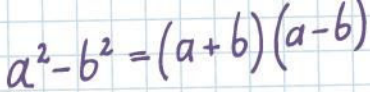
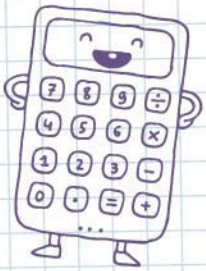




MATH + A LITTLE KNOW-HOW = CHAIN MAILLE SUCCESS!

UNDERSTANDING ASPECT RATIO

BY KAREN HUNG

Knowing how to weave rings into intricate patterns is only half of the craft of chain maille. To make a great looking chain, you must know the optimal ring size to highlight the pattern. If your rings are too large, your chain is floppy, and the pattern is lost. Conversely, if your rings are too small, your chain is inflexible or may not be able to be woven at all. Many times, you'll see references to ring sizes in books or on websites, sometimes referred to as key numbers or more commonly, Aspect Ratio (AR). The AR is the relationship between the Wire Diameter (WD) and Inside Diameter (ID) of the ring. As important as the AR is for chain making, there usually isn't one AR for any particular chain weave. With few exceptions, there is usually an AR range for most chains, and the number you choose is a subjective decision. When you see an AR range in the lower numbers, it indicates a tighter weave. Larger numbers indicate an airy weave. One important thing to remember — the real beauty of AR is that the ratio remains the same regardless of the wire you are using; gold, to copper, to galvanized steel, AWG or SWG, the AR is always the same.

FINDING THE ASPECT RATIO

To get the AR of a chain you need . . . math. But the formula is very easy, and you will find yourself using it over and over when making chains.

Here's the basic formula: ID / WD = AR

Let's say you want to weave a Byzantine chain that you saw in a magazine, but you prefer to make it with a larger or smaller wire than shown. Looking at the AR formula, you can see there are only three data points needed to make all your chain fantasies come true.

Let's say the magazine chain is: **16 AWG copper rings with an ID of 4.25mm**, using this information you can do the AR calculation. *(See Common Wire Diameters box.)*

To find the AR of the magazine chain (16AWG =1.29mm and 4.25mm ID rings), plug the numbers into the formula:

ID / WD = AR ➡ 4.25 / 1.29 = 3.29

Now you know the **AR** of the magazine chain is **3.29**. To make a larger chain, let's say with 14 AWG wire, you would use the basic formula, re-arranged to use the numbers that you know to find the new ring ID for the 14 AWG wire.

From the chart, you know the diameter of **14 AWG is 1.63mm**, and from your previous calculation, you know that the **AR** for the magazine Byzantine chain is **3.29**. Plugging in the known numbers into the formula, you can get to the new ring ID for a Byzantine chain using 14 AWG wire.

WD × AR = ID ➡ 1.63mm × 3.29 = 5.36mm

You will need a mandrel that will produce jump rings with as close to a 5.36mm ID as possible. The ring size for a Byzantine chain that looks the best using 14 AWG wire is made with a 7/32 (5.55mm)

mandrel. Make a small sample before cutting all your rings.

Let's go down a wire gauge (18-gauge) and determine a new ring ID, the **WD for 18 AWG wire is 1.02mm**, and the **AR** for the magazine Byzantine chain is **3.29**.

WD × AR= ID ➡ 1.02mm × 3.29 = 3.36mm

The ring ID for the 18 AWG wire comes out to 3.36mm. You may want to go down to the 3.25mm mandrel or up to 3.5mm mandrel. Your mandrels, your wire, the wire temper, or simply your preference will ultimately determine which size ring you think is perfect. Again, make a small sample and adjust as necessary.

AR, WIRE, MANDRELS, AND EXPERIENCE

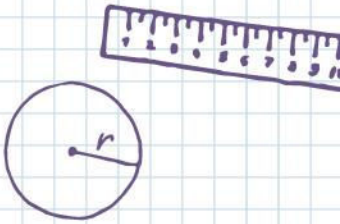
Most of the time, the AR you use to determine the ring ID works fine. But sometimes you will find that your chain is a bit tighter or a bit looser than expected, despite the fact that you've double-checked your math. Your unexpected results could have been caused by a number of things including the real gauge of the wire, your mandrels, or the wire temper.

You will find that not all wire is created or labeled equally; sometimes your wire measures perfectly when using a standard wire gauge, or sometimes it's a tad bigger or smaller than what it's labeled. Silver, copper, and Argentium™ are all measured using the AWG in the United States. In Canada and the U.K., the same wire is measured using the SWG system. Additionally, the same gauge wire in different metals, or wire from different companies may not always measure out to the same size.

COMMON WIRE DIAMETERS

AWG	FRACTION	MM
12	.0808	2.05
14	.0641	1.63
16	.0508	1.29
18	.0403	1.02
20	.0320	.813
22	.0253	.643

COMMON CHAIN TERMS



AR	Aspect Ratio
ID	Inside Diameter
OD	Outside Diameter
WD	Wire Diameter
AWG	American Wire Gauge (In the United States, includes but not limited to: copper, sterling, gold, gold-fill, Argentium™, aluminum, craft wire)*
SWG	Standard Wire Gauge (in the United States, includes but not limited to: stainless steel, galvanized steel. Includes precious metals in the United Kingdom and Canada)

If you use wooden dowels as mandrels for making jump rings, each time you use them they compress and will get a bit smaller, which further complicates the task of determining the ring ID for the chain you're trying to weave. You can buy steel mandrels made specifically for making jump rings, or you can buy a set of transfer punches (available in both metric an imperial sizes), or use aluminum knitting needles to use as your mandrels.

Wire temper is another part of hitting this seemingly moving target of ring ID. Dead soft wire wraps up nice, but since it's soft, it tends to dull your saw blades a bit faster than other wire tempers. Half hard wire is easier to cut, but springs back a bit when you release the tension from your coil making your rings a little bigger than rings made from dead soft wire. Hard wire will spring back even farther than half hard — and spring hard wire is even worse!

Determining ring ID and making rings is time consuming, but making your own rings frees you to create *your* chain.

The best piece of chain making advice is to buy some copper wire in a number of gauges, and make prototypes of your chains. Document your favorite sizes. The time and wire used for making samples will serve you well. You learn the weave without worrying what your rings will look like after you've opened and closed each ring several times, you will find your optimal ring, and you will have a small piece of chain or tail to use to start, instead of having to start anew.

Wire diameter source: The Complete Metalsmith by Tim McCreight.

KAREN HUNG is an independent craftsperson working in Southern California. She has a MS degree in Organization Psychology and spent many years living in Los Angeles and working in Human Resources. Then she found herself in San Diego, where she signed up for a jewelry class and discovered the joys of the rolling mills, big torches, and molten metal. See her work at www.khmetalwork.com and www.khmetalwork.etsy.com. E-mail karen@khmetalwork.com.

Coloring Outside the Lines

HELPFUL TIPS, TRICKS & INSPIRATION FOR USING COLORED JUMP RINGS

BY SARA RICHARDSON, CONTRIBUTING EDITOR

SLINKY BY MARY SOUCY
Step by Step Wire Jewelry, February/March 2014

CELTIC SPIKES BY REBECCA MOJICA
Step by Step Wire Jewelry, February/March 2012

Nothing adds more pizzazz to chain maille than colored jump rings. They can spice up a sterling piece, or you can customize the rings to match any beads you may use. And there's currently an explosion in popularity of the various kinds out there, likely due to their affordability. Colored rings on the market include anodized aluminum, niobium, and titanium, as well as enameled copper and rubber.

Chain maille and textile artist Amanda Shero Granström, owner of Crafty Cat Jump Rings, says, "I like the variety to colored rings. I feel I can make endless arrangements and combinations when making jewelry."

Charlene Anderson, another jewelry and textile artist and a "purveyor of all things creative," loves to work with colored rings. "I want a 'crayon box' of 64 colors of rings!"

Everyone's looking for cost-effective ways to make jewelry or to stretch their current supplies by mixing them with less expensive materials to keep the costs down.

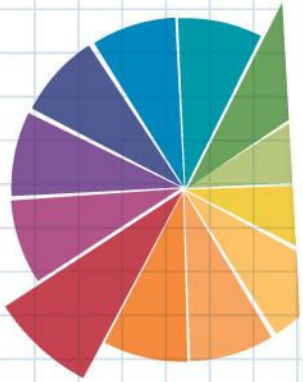
"We've seen a huge increase with bead stores," said Shelley Hubbs, artist/owner of Metal Designz Canada, Inc. "I think making and selling chain maille gives people in an economic downturn a way to supplement their income."

Anodized aluminum, enameled copper, and rubber are the least expensive in the group of colored rings. But just like colored wire, you need to treat the rings with care to avoid marring, scratching, and dimpling. The color can easily come off of the rings if you give them rough treatment.

"A jump ring will retain its color for a very long time if the material sees little wear and tear or abuse," said Hubbs. She feels anodized aluminum is the material that holds up best over time.

However, renowned chain maille artist, teacher, and author Rebeca Mojica feels some anodized aluminum rings last lon-

HONEYCOMB HIVE
BY TAMMY BOWMAN
See page 32



FLARES BY GENNY SMITH
Step by Step Wire Jewelry, June/July 2015

ger than others. "Pieces exposed to a lot of friction and sunlight tend to lose their color more quickly. It's heavily dependent on the quality of the particular lot."

A good way to test anodized aluminum rings for color quality is to soak the rings in water or stick them in a tumbler for 30 minutes, Mojica suggests. Any rings that lose color will begin to turn during the soak, and you can avoid using them in your pieces.

Oils from your skin can affect the color, too. With anodized titanium jewelry, you can wash it with hot, soapy water to restore the color.

Coating your jewelry with a clear, acrylic spray can help maintain the color. "However, it is tricky," Mojica explained. "Spray a very fine mist into the air, and shake the chain maille into the mist. Continue shaking to keep the rings moving." You don't want to spray to glue the rings together and prohibit movement. She also suggested repeating the process three to 10 times.

Another way to seal in color is to buff the piece with wax, such as Turtle Wax. But it isn't permanent and will need to be reapplied over time.

Sometimes problems can result from the tools you use. Using flat nose pliers instead of chain nose can help you grip the rings better, resulting in fewer scratches. But if your pliers are well-used, a special coating such as Tool Magic can help prevent marring, especially with enameled copper rings, which have a delicate coating.

Anderson found another easy trick for repairing minor scratches for anodized aluminum. "If it's a tiny scratch, use a matching Sharpie to just touch the area. Don't draw on it, just touch the tip to the scratch, and allow capillary action to draw in the ink into it."

Combining colored rings with metals like sterling and gold-filled can stretch your jewelry-making buck. But be careful what you mix. It's best not to combine non-precious or base metals with precious. You also do not want to use a polishing cloth with combined pieces, as it can easily strip the color.

"I combine niobium and titanium with sterling and gold-filled because they are all valuable metals," Mojica said. "I combine anodized aluminum with copper, brass, bronze, and stainless steel."

Hubbs suggests, "Niobium is similar to sterling in workability and price, so you aren't taking away from the value of the silver by mixing in a color."

Colored rings, especially in anodized aluminum, are available in a variety of colors, from basic rainbow shades to bright shades like turquoise, lime green, and pink and darker shades like gunmetal gray, brown, and black. However, one color that is NOT available in anodized aluminum is white.

COLOR MY WORLD BY TRACY HARMON
Step by Step Wire Jewelry, Fall 2008

OLIVIA BRACELET BY SHELLEY HUBBS
Step by Step Wire Jewelry, Fall 2009

TYPES OF COLORED RINGS

Anodized aluminum, niobium, and titanium: Colored with an anodizer, using an electrical current to color the metal. Different colors are achieved based on the amount of electricity used. Since the electricity makes aluminum porous, the color can also be dyed and sealed. Aluminum is the most cost-effective; titanium is the most expensive.

Enameled copper: Durable plastic-like enameled coating is added to copper wire. Silvered enameled copper is made by plating the copper wire with a layer of pure silver before adding the enameled coloring. Cost-effective.

Rubber: Made of soft, non-latex rubber, often silicone. Cost-effective.

"It seems like it *should* be possible because coloring aluminum is done by dye, and there are white dyes. However, these dyes cannot be used in anodized aluminum," Mojica explained. "Anodizing creates an oxide layer that has roughly one million microscopic pores on the surface of one square inch of aluminum. It's important to understand that not all dye molecules are created equal, and some colors are bigger than others. Blue molecules have no problem filling in the holes. Red molecules are bigger than the blue ones, but they still fit, no problem. Unfortunately, when we get to white molecules, they are so large that they do not fit into the holes created by the anodizing process. There's no way to squeeze a white molecule into the pore!"

Another hot trend in chain maille is using rubber O rings. These brightly colored rings, available in a variety of durable colors, allow you to make stretchy jewelry, with or without using a clasp. You can fold and squash rubber rings to complement your metal design or just if you want to incorporate a bit of playful color. The closed, non-latex, silicone-based rings can help you finish many traditional maille weaves and can help make the piece more flexible. The rings are also noted for their shininess, softness, and flexibility. The color stays vibrant over time and can be cleaned and tumbled just like metal, according to www.Spiderchain.com.

By following these tips and tricks, your rings will last longer, your pieces will stay more vibrant, and you can feel more confident your designs will endure. Check out our wide variety of projects using these colored rings!

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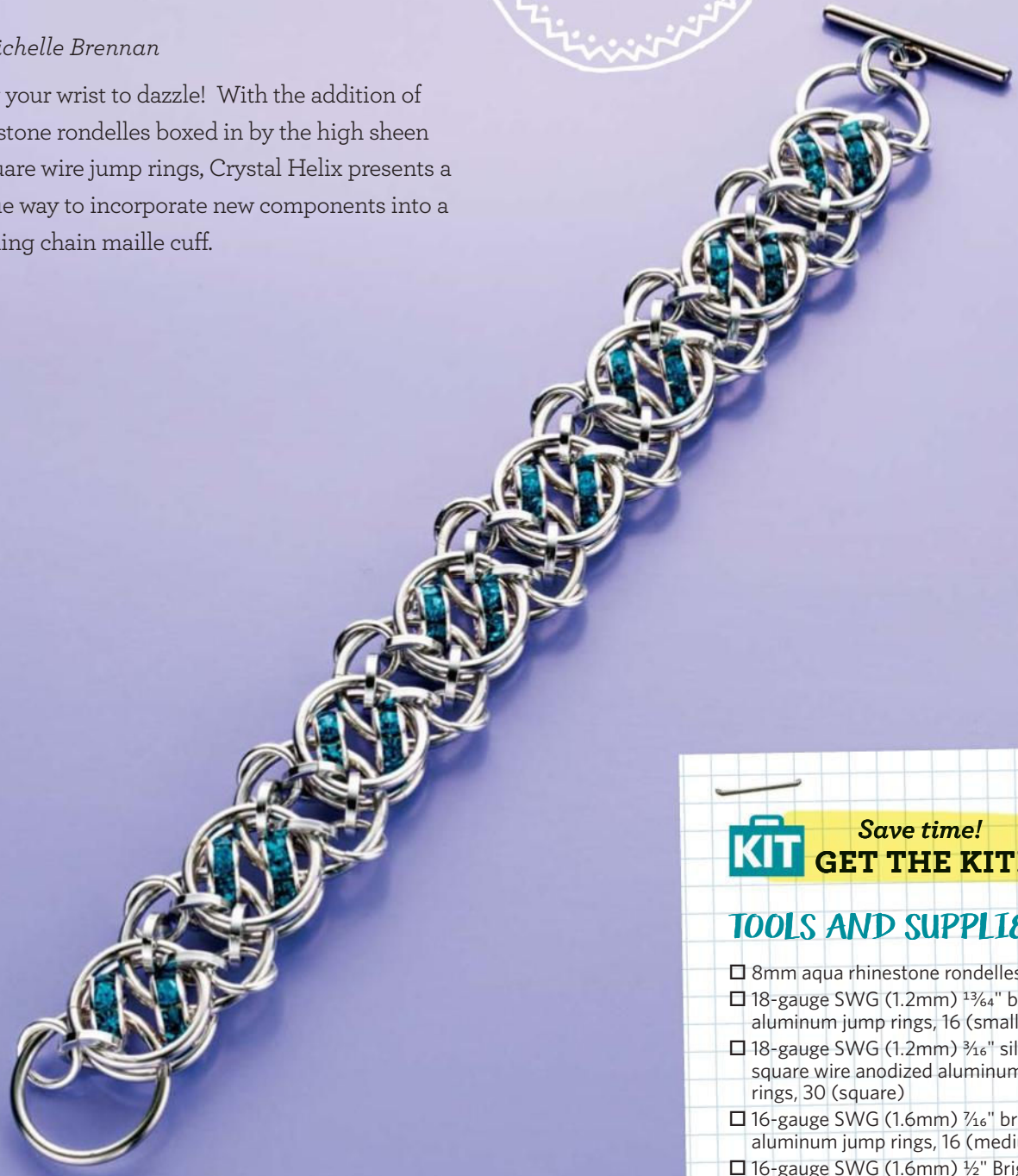
CRYSTAL HELIX

By Michelle Brennan

Allow your wrist to dazzle! With the addition of rhinestone rondelles boxed in by the high sheen of square wire jump rings, Crystal Helix presents a unique way to incorporate new components into a stunning chain maille cuff.



Save time!
GET THE KIT!

TOOLS AND SUPPLIES

- ☐ 8mm aqua rhinestone rondelles, 16
- ☐ 18-gauge SWG (1.2mm) 13/64" bright aluminum jump rings, 16 (small)
- ☐ 18-gauge SWG (1.2mm) 3/16" silver square wire anodized aluminum jump rings, 30 (square)
- ☐ 16-gauge SWG (1.6mm) 7/16" bright aluminum jump rings, 16 (medium)
- ☐ 16-gauge SWG (1.6mm) 1/2" Bright Aluminum Jump Rings, 9 (large)
- ☐ 20mm stainless toggle bar, 1
- ☐ Chain-nose pliers, 2 pair

RESOURCES: Jump Rings: HyperLynks, www.hyperlynks.ca. Rondelles: That Bead Lady, www.thatbeadlady.com.

1

2A

1. Open all of the small, square wire, and large rings. Close all of the medium rings. Place a rondelle on a large ring, and close the ring.

2. Making sure the rings cage the rondelle, place a medium ring in front of the large ring and a medium ring behind the large ring. Weave and close a square ring around the 2 medium rings inside of the large ring. The square wire ring should lie perpendicular to the rondelle.

3. Weave and close a small ring around the bottom of the large ring and the square ring added in the previous step.

4. Place 2 rondelles onto a large ring, and close the ring. Position one of the new rondelles between the 2 medium rings, so that it lies parallel to the first rondelle.

5. Weave a square ring through the 2 medium rings, next to the new rondelle. Similar to how the last square ring was added, close this ring so that it lies perpendicular to the rondelle.

2B

3

4

5A

5B

6A

7

6B

8A

9A

10A

6. Weave a small ring through the new square ring, and up around the top of the large ring. This ring will be a tight fit around the large ring; it may help to hook the ring onto the large ring. Close the small ring.

8B

9B

10B

7. As you did with the last pair of medium rings, surround the large ring and the loose rondelle with 2 medium rings.

8. Weave and close a square ring around the 2 medium rings, making sure it lies perpendicular to the rondelle. Weave and close a small ring around the square wire ring and the large ring.

9. Place 2 rondelles onto a large ring and close the ring. Position 1 of the rondelles from this new large ring into the bracelet, sandwiched between the medium rings and parallel to the last rondelle. Secure it into position using a square ring and a small ring as you did in Step 8.

10. At this point, focus on the large ring in between the two pairs of rondelles. In order to secure the weave from shifting out of position, 2 more square rings must be added at this location. Weave a new square ring (shown in dark blue) around the 2 medium rings at the left-hand side of the large ring, just below the top rondelle. This ring will lie parallel to the rondelle. Once the ring is woven around both medium rings, continue to weave it through the small ring at the bottom of the piece. Close the square ring.

11

12

11

11. Weave another square ring (shown in yellow) around the two medium rings at the right-hand side of the large ring, just above the bottom rondelle. This ring will lie parallel to the rondelle. Once the ring is woven around both medium rings, continue to weave it through the small ring at the top of the piece. Close the square ring.

12. To lengthen the bracelet, repeat Steps 7–11 until the bracelet has reached the desired length. When adding in the final large ring, only place 1 rondelle on the ring.

13. To finish the bracelet, weave and close a square ring through the final large ring and the toggle bar. The toggle bar will fit through the first large ring to fasten the bracelet.

MICHELLE BRENNAN is a chain maille artist, designer, and along with her husband Mark, co-owner of HyperLynks Chainmaille near Toronto, Ontario. Michelle regularly teaches chain maille classes at different bead stores and festivals across North America. Her line of intricate and unique chain maille patterns, known as "The Chainmaille Artisan Collection™", are sold as kits from bead stores and distributors worldwide. For more information on Michelle's designs and kits, log onto www.hyperlynks.ca.

Chain maille with crystals has always been a magical combination. Get everything you need in another great kit for Karen Karon's beautiful Elfweave Loop earrings.

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SILVER ARROW

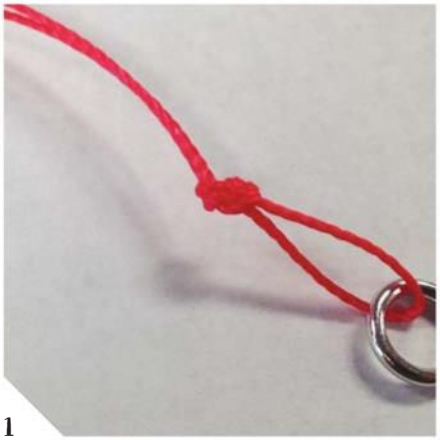
By *Abbi Berta*

I love chain maille designs but find that they are often a bit too much for me to wear every day. Adding little bits and pieces of chain maille to more modern designs is a great way to make it more casual.

TOOLS AND SUPPLIES

- ☐ Faceted crystal nugget pendant
- ☐ Crystal tower pendant
- ☐ Braided cord, 18"
- ☐ 9×6mm patterned oval link chain, 3"
- ☐ 20-gauge silver-plated wire, 10"
- ☐ 16-gauge 5mm ID rhodium-plated jump rings, 36
- ☐ 14-gauge 10mm sterling silver jump lock
- ☐ Hook clasp
- ☐ Scrap thread or wire
- ☐ Chain-nose or flat-nose pliers, 2 pairs
- ☐ Flush cutters

RESOURCES: All tools and materials: The Bead Place, www.beadplace.net.



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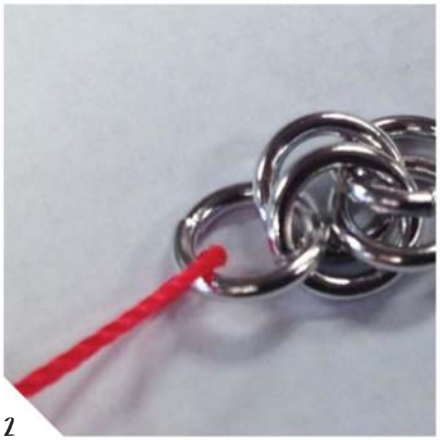

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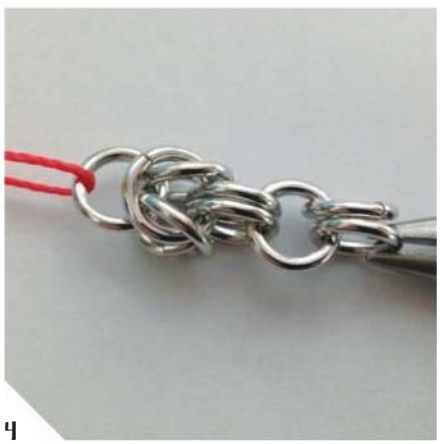
3A

3B



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5A

5B

6

7

1. Close 1 ring. Tie a scrap piece of thread or wire to the ring; this will help you attach the rings in the correct direction.

2. Add a 2-in-2 chain of rings to the first ring.

3. Flip the bottom 2 rings up. Separate the lower 2 rings and then lock everything in place by adding 1 ring to the rings you flipped up. Add a second ring through the same path.

4. Add a 2-in-2 chain of rings to the last two rings added.

5. Repeat Steps 3 and 4.

6. Repeat Step 3.

7. Add 1 ring to the last 2 rings added. Use the 10mm jump lock to attach the crystal nugget pendant to the last ring added.

8A

8B

8. Add a 2-in-2 chain of rings to the double rings where shown.

9. Repeat Steps 3 and 4.

10. Repeat Step 3, but add only one ring to lock everything in place.

11. Using an additional jump ring, attach the last ring on each side of the chain to the center of the braided cord.

12. Double the braided cord back to create a small loop. Coil 5" of 20g wire around the cord to secure the loop. Use chain-nose pliers to compress the first and last coil to secure the wire. Repeat on the other side of the cord.

13. Attach the hook clasp to one side of the cord with a jump ring.

14. Attach the 3" chain to the other end of the cord with a jump ring. Attach the crystal tower pendant to the opposite end of the chain with a jump ring.

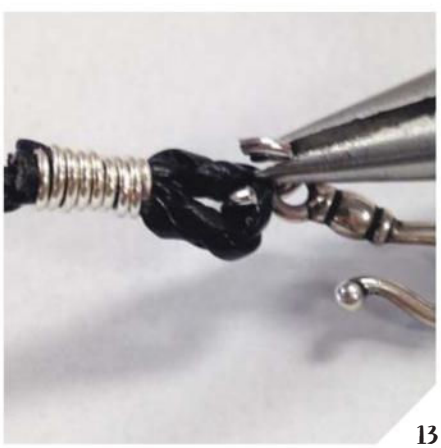
9A

9B

10

11

12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ABBI BERTA, of The Bead Place (www.beadplace.net), is a full-time bead and fiber lover. She enjoys making jewelry tutorials for magazines and YouTube. She's vegan and enjoys plant-based cooking. Follow her on Instagram @abbiberta.

JAPANESE FLOWER PENDANT

By Leayn Tabili

This variation of Japanese chain maille holds a beautiful Swarovski Rivoli snugly. Note the exact sizes of the rings, as they're key to completing this succesfully.

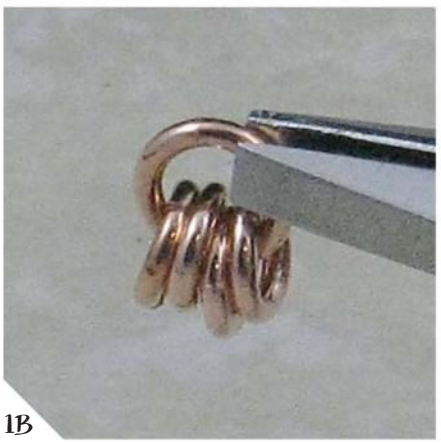
TOOLS AND SUPPLIES

- ☐ ⅛" ID (3.2mm) 18-gauge copper jump rings (D18), 47
- ☐ 9/64" ID (3.6mm) 18-gauge copper jump rings (E18), 18
- ☐ 11/64" ID (4.4mm) 18-gauge copper jump rings (G18), 27
- ☐ 9/32" ID (7.1mm) 18-gauge copper jump rings (N18), 9
- ☐ 5/16" ID (7.9mm) 18-gauge copper jump rings (P18), 9
- ☐ 27mm Swarovski rivoli (Article #1201), 1
- ☐ Copper bail, 1
- ☐ Chain-nose pliers or flat-nose pliers, 2 pairs

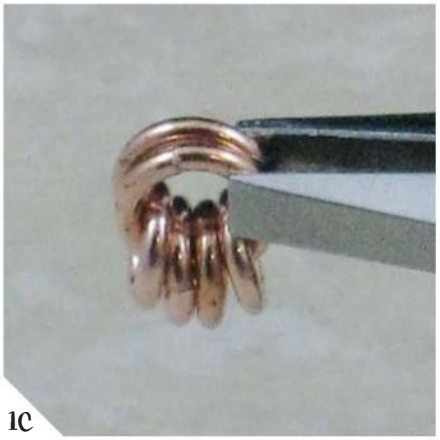
NOTE: Numbers in parentheses are item numbers for ordering from Blue Buddha Boutique.

RESOURCES: Jump rings (see Wire Tips) and bail: Blue Buddha Boutique, www.bluebuddhaboutique.com. Swarovski rivoli: Funky Hannah's, www.funkyhannahs.com.

1A



1B



1C

1D

1. Close 36 of the D18 rings. Open all the remaining jump rings. Add 4 closed D18 rings to 1 open G18 ring; close the ring. Double the G18 ring. This is 1 base unit.

2. Repeat Step 1 to create 9 base units.

3. Connect the base units. Take 1 open D18 ring and scoop up 2 base units, connecting through the larger rings (G18).

2

The ring sizes used in this pattern are very specific. The inner diameter (ID) must be exact to fit around the rivoli without being too tight or too loose, and the Aspect Ratios (AR) must be spot on. (The ring sizes are so picky, in fact, that I have only been able to complete the project with copper, jewelry brass, aluminum, or bronze rings, or a combination of those metals.)

If you make your own rings or purchase from different suppliers, here is the post-springback measurements of the rings used. Please verify that they match before attempting this piece or the pattern may not come together well. The wire gauge for all rings is 18-gauge SWG (1.19mm).

D18 – 3.29mm ID (AR = 2.7)
E18 – 3.83mm ID (AR = 3.2)
G18 – 4.61mm ID (AR = 3.9)
N18 – 7.80mm ID (AR = 6.6)
P18 – 8.58mm ID (AR = 7.2)

You may still be able to make the piece work if you use other metals or sizes. Just be prepared to make a few adjustments to the pattern if something is too tight or too loose. You may have to lose the symmetry of the weave and sneak in a set of rings in Step 2 or Steps 4–5 that are slightly smaller or larger in order to achieve the needed snugness.

3A

3B

4A

4B

4. Continue connecting the base units one at a time until all 9 units are added. Make sure to keep the small rings of the base units on the same side when connecting.

5. Connect the first and last base unit to form a circle. The loose rings from the base units should remain on the outside edge of the circle.

6. There should be 4 small rings hanging from each segment. Slightly separate them into 2 groups of 2. Take an open P18 ring and weave through 2 rings of 1 unit, then through the adjacent 2 rings of the next unit. Repeat around the circle.

7. With an open N18 ring, repeat Step 6, placing this ring on top of the existing P18 ring. Repeat around the circle to create the petals. Be sure to keep all N18 rings on top of the P18 rings.

8. The base should now look like a round, flat, floppy flower with 9 "petals."

5A

5B

6A

6B

7

8

9A

9B

10A

10B

11

12

13A

13B

9. Weave one G18 ring through 2 adjoining petals. Repeat around the flower until all the petals are connected.

10. Repeat Step 9, this time adding 1 open E18 ring toward the outside edge of the petals. Repeat around the flower. You will begin to notice a curve. Note: the larger ring of the petals (P18) should be on the inside curve of the flower.

11. Place the rivoli into the flower base, with the pointed side fitting into the center hole. While holding the rivoli in place, carefully wiggle the existing G18 jump rings to the top of the rivoli to secure it. It should fit snugly, but it is not yet locked into place.

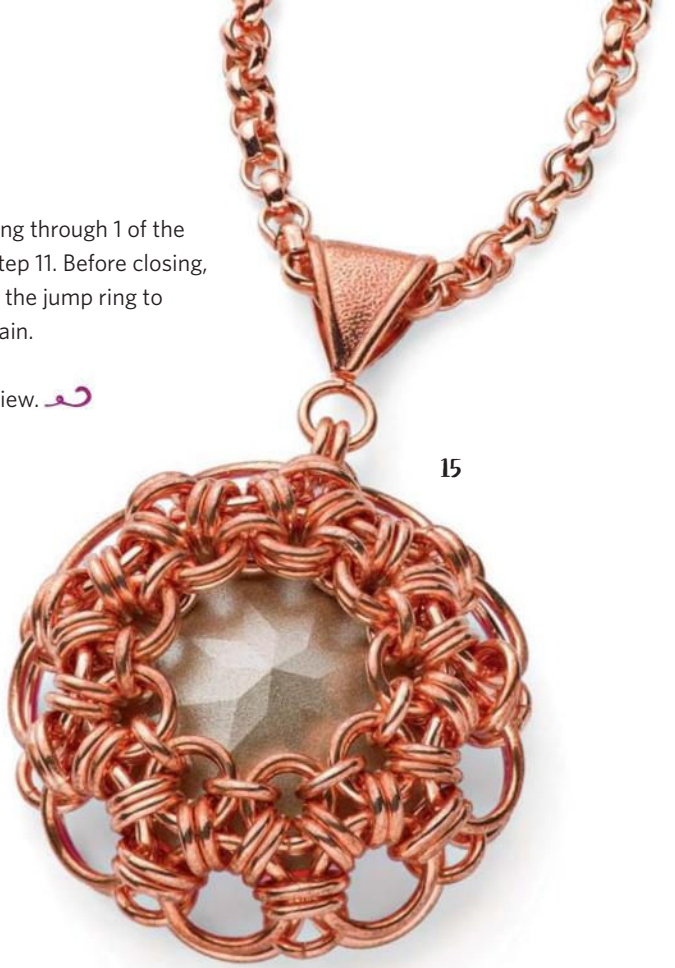
12. Before locking the rivoli in place, spin all the petals so that the ring seams are hidden in the weave to prevent the petals from distorting. Slightly separate the N18 and P18 rings of the petals. Join 2 petals together by weaving an open E18 ring through two adjacent P18 rings . This will be tight. Close the ring.

13. Continue to add the remaining locking rings (E18) around the flower. You may need to wiggle the rings a bit to fit in this tight space. It helps to add the first 3 rings at opposing points of the circle (see A, B, C in photo). Repeat until all the petals are connected.

14

14. Weave a D18 ring through 1 of the locking rings from Step 11. Before closing, add the bail. Double the jump ring to secure. Add your chain.

15. Finished back view.



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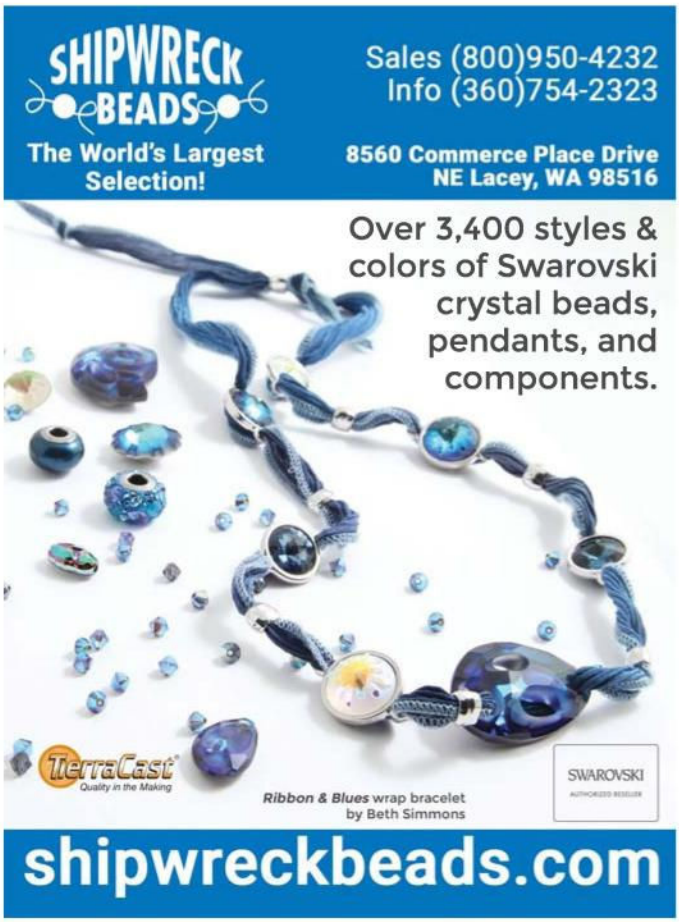
LEAYN TABILI is a graphic artist and president of New Paradigm Prepress and Graphics, Inc. She has been making jewelry for over 10 years, primarily working in beadwork and chainmaille. She can be found teaching classes locally in her hometown of Racine, Wisconsin. To view more of her work, visit www.anthelionjewelry.com.



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CHALLENGE YOURSELF
SKILL LEVEL 3

LOTUS

By Karen Karon

Scale maille, an ancient armor technique, is becoming a very popular trend in chain maille jewelry. Scales are woven together in a staggered overlapping pattern to form sheets that can be transformed into statement jewelry pieces such as cuffs and elaborate collars.

TOOLS AND SUPPLIES

- ☐ Small anodized aluminum scales, about 75
- ☐ 18-gauge, 3/16" ID anodized aluminum saw-cut jump rings, about 180
- ☐ 4-strand clasp
- ☐ Chain-nose or flat-nose pliers, 2
- ☐ Blue painter's tape

RESOURCES: Pliers: Rio Grande, www.riogrande.com. Scales and jump rings: The Ring Lord, www.theringlord.com.

1

2

3A

1. Open all the jump rings. Use 2 jump rings to join 3 scales, working on the back (concave side) of the scales.

2. Arrange the 3 joined scales as shown and secure with tape. The second row should be placed above and behind the first row.

3. Use 1 jump ring to join a fourth scale to the third scale, then position the fourth scale as shown. Secure with tape.

4. Use 1 jump ring to join a fifth scale to the fourth scale and position as shown.

3B

4A

4B

TIP 1 Weaving scales can be a bit tricky. It is helpful to use tape to secure the scales in place as you weave. Blue painter's tape works well because it leaves no sticky residue.

TIP 2 Scales have 2 distinct sides: the concave (back) side and the convex (front) side.

TIP 2

TIP 3 When weaving scales to form a sheet, you will work on the side of the weave that shows the back of the scales. When connecting 2 scales to form a sheet, weave through the first scale from back to front and then through the second scale from front to back (or vice versa). Except along the edges, each scale is held in the weave by 4 jump rings.

TIP 3

5

6A

5. Continue in this manner until you complete the first 2 rows (second row consisting of 8 scales and first row consisting of 7 scales).

6. Use 2 jump rings to join 1 scale to the first and second scales of the second row, then use 2 jump rings to join another scale to the second and third scales of the second row. Continue adding scales as above until you reach the end of the row, 7 scales added. Secure with tape as needed.

6B

7A

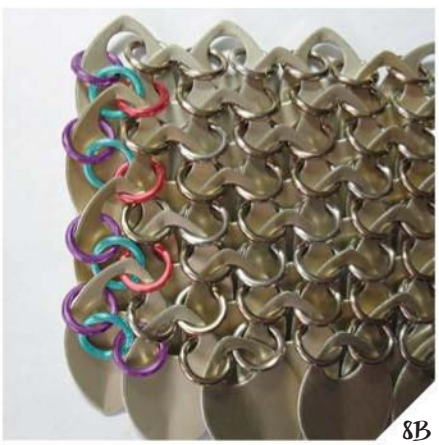
7. Use 1 jump ring to join 1 scale to the first scale of the second row. Position as shown and secure with tape. Repeat on the other end of the second row, completing the third row, 9 scales added. Add 8 scales to the back to complete the fourth row. Then add 9 scales to the back row to complete the fifth row. Continue adding rows alternating 8 and 9 scales, until you have completed a total of 9 rows.

7B

7C

8. Add stabilizing jump rings to the left and right sides of the piece. (Steps pictured show the left side of piece, repeat on right side.) Add 1 jump ring (shown in purple) to each end-scale of each 9-scale row, and to the end-scale of the first 8-scale row. Use 4 (shown in turquoise) jump rings to connect the end-scales of each 9-scale row to the existing jump rings on the end-scales of each 8-scale row (shown in red).

8A



8B

9

10

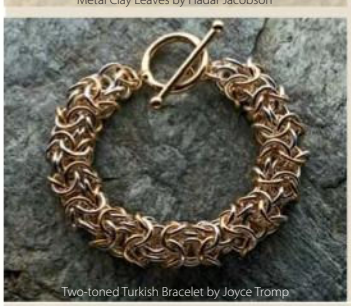
9. Use 4 jump rings to attach the clasp to the 4 jump rings added to the end-scales of each 9-scale row.

10. Working on the front of the piece, weave jump rings through the pairs of jump rings connecting the scales along the top row for added detail. This edge will also help to stabilize the weave.

KAREN KARON is a jewelry designer, author, and the chain maille instructor at Metalwerx School for Jewelry and Metal Arts (www.metalwerx.com). She also teaches at local bead shops and provides private instruction. Karen is the author of *Chain Maille Jewelry Workshop* (Interweave, 2012). She can be contacted via her website, www.karenkaron.com.

Metal Clay Leaves by Hadar Jacobson

Angled Red Jasper Pendant by Lexi Erickson



Two-toned Turkish Bracelet by Joyce Tromp

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BASKET SHIELDS

By Lauren Andersen

Gone are the days of utilitarian clasps and findings. Now the pieces you can find can inspire whole new directions in your jewelry. Lisa Kan's line of beautiful components certainly did that for me.

We will be working upside down, beginning with what will be the top of the chain. You can attach the first white gold-filled ring directly to the finding. For illustrating, I've used a paperclip instead.

TOOLS AND SUPPLIES

- ☐ 2.1–2.3mm fuchsia flat back Swarovski SS7 crystals, 2
- ☐ 22-gauge 3/32" white gold-filled jump rings, 396
- ☐ 4x10.8mm damask shield baskets (DMSH01), 2
- ☐ Sterling silver ear wires, 1 pair
- ☐ E-6000 or BeadFix Gel, 1 tube

RESOURCES: Damask shield baskets: Lisa Kan Components, www.AriaDesignStudio.com. Jump rings: www.Spiderchain.com. Flat back crystals: www.JewelrySupply.com. Ear wires: Rio Grande, www. riogrande.com. E6000 glue: Fire Mountain Gems and Beads, www .firemountaingems.com. BeadFix gel: Michaels, www. michaels.com.

1

2

3

1. With 1 open orange jump ring, scoop up 2 closed turquoise jump rings; close the orange jump ring.

2. If you're working directly on the finding (signified by the paper clip in these photos) place the turquoise jump rings on either side of the finding. With 1 open pink jump ring, scoop up the orange jump ring in the middle, between the 2 turquoise jump rings.

3. Before closing the pink ring, add 2 closed purple jump rings; close the pink jump ring.

4

5

4. Place one purple jump ring on one side of the pink jump ring and the second purple jump ring on the other side of the pink jump ring. With 1 open orange jump ring, scoop up the pink jump ring in the middle, between the 2 purple jump rings.

5. Before closing the orange jump ring, add 2 closed turquoise jump rings; close the orange jump ring.

6

6. Repeat Steps 4 and 5 until the desired length is reached. Note: Once you have reached your length, add 3 closed jump rings (at the end of Step 5) instead of 2. Here, I used an open pink jump ring to scoop up the orange jump ring and, before closing the pink jump ring, added 3 closed yellow jump rings. Close the pink jump ring.

7. Make a 3-jump-ring möbius, working from the middle yellow jump ring in Step 6. With 1 open turquoise jump ring, scoop up the middle yellow jump ring; close the turquoise jump ring.

Note: Large, colored, anodized aluminum jump rings and a paper clip are shown for demonstration purposes only. You will be working directly off the basket component with the jump rings in the materials list.

7

8

9a

9b

10

8. With 1 open orange jump ring, scoop up the middle yellow jump ring, and the turquoise jump ring added in Step 7; close the orange jump ring.

9. With 1 open purple jump ring, scoop up the middle yellow jump ring, the turquoise jump ring added in Step 7, and the orange jump ring added in Step 8. Close the purple jump ring. When you flip it right side up and attach it to the finding, be sure the two turquoise rings sit on either side of the pink ring.

10. Place a dab of glue on the center of the damask shield basket. Place the flat back crystal in the glue right side up. Allow to dry at least 24 hours.

LAUREN "THE CHAINMAILLE LADY" ANDERSEN

is the author of two chain maille books *Basics Of Chain Maille* and *Advanced Chain Maille*. She has appeared on the TV show Beads, Baubles & Jewels and is a frequent guest on Jewel School on Jewelry Television. She is a member of the Beadalon Design Team. Lauren can be reached at Lauren@TheChainMailleLady.com. See more of her work at www.TheChainMailleLady.com.

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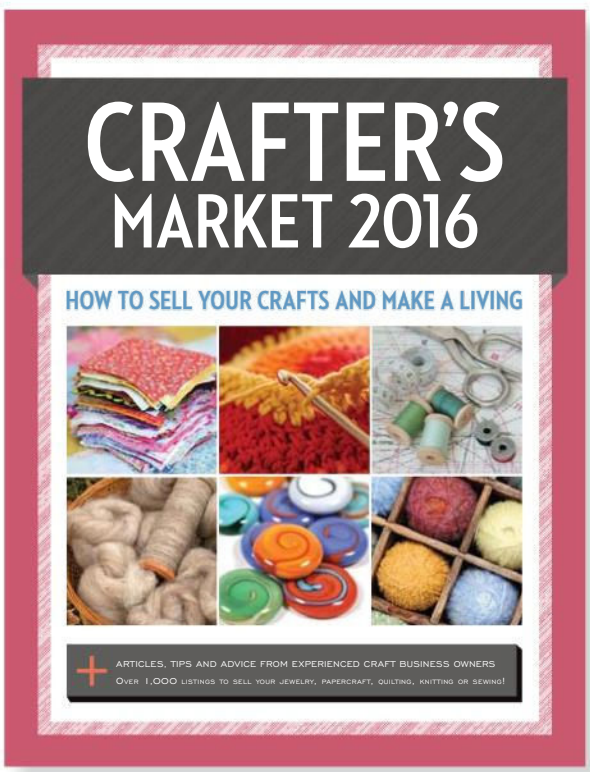
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HONEYCOMB HIVE

By Tammy Bowman

Have you ever looked at something old and seen something new in it? That's is what happened as I was preparing to make a Dragonscale sheet bracelet. The honeycomb pattern began to formulate in my mind's eye and it took shape with just a few modifications of the weave. I linked hexagonal, honeycomb sections together and adorned them with buzzing bees. Have fun embellishing your own charm bracelet with flowers and whimsical garden life!

TOOLS AND SUPPLIES

- ☐ 20-gauge, 4.75 mm ID, amber enameled copper jump rings, 168
- ☐ 20-gauge, 3.12 mm ID, non-tarnish silver enameled copper jump rings, 195
- ☐ Lead-free pewter bee charms, 7
- ☐ 20-gauge 2" silver head pins, 7
- ☐ Size 11° silver-lined clear seed beads, 7
- ☐ 6mm closed silver jump ring, 1
- ☐ 13x7mm silver lobster clasp, 1
- ☐ Needle- or flat-nose pliers, 2 pair
- ☐ Round-nose pliers
- ☐ Flush cutters

FINISHED SIZE: 8"

RESOURCES: Enamel jump rings: Unkamen Supplies, www.unkamensupplies.etsy.com.

1

2

3

1. For each hexagonal, honeycomb unit, close 5 and open 19 amber jump rings and open 24 silver jump rings. Begin the first row of the chain by picking up 2 closed amber jump rings with an open silver jump ring. Close the silver jump ring. *Note: The artist is left-handed so you would be holding the jump ring and pliers in your right hand.*

2. Pick up a closed amber jump ring with an open silver jump ring and attach the silver jump ring to one of the closed amber jump rings from Step 1. Close the silver jump ring. You now have an amber, silver, amber, silver, amber chain. Check ring closures after each row to ensure that the rings are flush with minimal gaps. It is very difficult to adjust ring closures once the rings are embedded in the weave.

3. Place the chain on your work surface and position the 2 silver jump rings perpendicular to the amber jump rings.

4. Place a closed amber jump ring on top of each silver ring.

5. Weave 1 open amber ring through the 2 closed silver rings. Close the amber ring.

6. Add an amber ring to one of the silver rings on either end then close the amber ring. Repeat by adding another amber ring to the remaining silver ring on the opposite side and close the amber ring.

4

5

6

For this weave, keep in mind that amber rings are connected to silver rings and silver rings are connected to amber rings. Amber rings never pass through any amber rings and likewise silver rings never pass through other silver rings.

7

8

9

7. To add the next row of silver rings, pass a silver ring through the area designated by the open yellow dot. With the ring, reach in and grab the two amber rings from Step 4, then turn the ring toward the closed yellow dot by weaving the ring between the opening in the amber ring from Step 1. The silver ring emerges from the space created by overlapping amber rings (closed yellow dot).

8. Close the silver ring. Note that the silver ring captures the 2 amber rings from Step 4, but not the middle amber ring from Step 1. Instead, the silver ring is nestled inside the middle of the amber rings from Step 1 and Step 5. Please be aware that this step is highly contortional, i.e. the silver ring must "snake" through 4 different amber rings. While this is a tight maneuver, the silver ring should be able to emerge from the closed yellow circle without putting stress on the existing rings or on itself. If you find that weaving the silver ring is putting too much tension on the weave, open the silver ring slightly, but do not distort it. The silver rings must pass a width of several amber rings, therefore, they require being opened to a slightly larger degree than what is found in most weaves.

9. Add a silver ring to one of the closed amber rings from Step 4 by flipping the amber ring from Step 6 toward the middle of the weave. This silver ring will rest in the middle of the amber ring from Step 1. Flip the amber ring from Step 6 back over so that the silver ring is nestled inside it as well.

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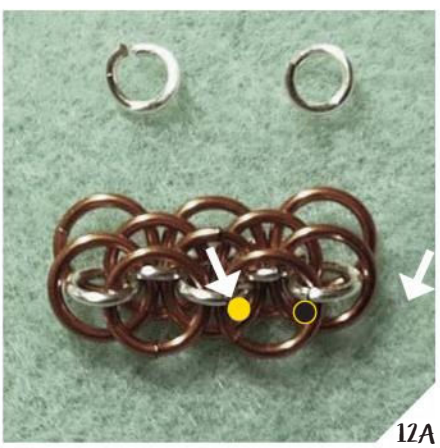

12A

12B

10. Repeat Step 9 on the opposite end with another silver ring.

11. Lock the silver rings from Steps 7 to 10 into place with 2 amber rings. Each amber ring passes through the center of 2 adjacent silver rings from Steps 7–10. Close each amber ring after it is added.

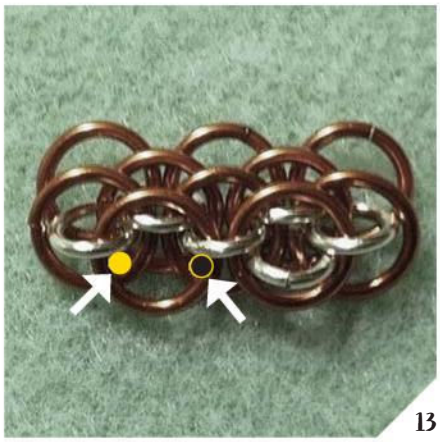
12. Continue to add another row of silver rings as described in Step 7. The weave becomes tighter at this point, so pay extra attention that the silver ring captures only the 2 amber rings from Steps 5 and 6 and is nestled inside the amber rings from Steps 4 and 11. The yellow open dot shows the space that the silver ring enters and the closed yellow dot shows the space the silver ring exits. Figure 12b shows the open silver ring in the correct position before ring closure.

13. Add the second silver ring in the manner described in Step 12.

14. Continue adding rows of amber and silver rings in the manner described above until you have 4 rows of 3-ring amber units and 4 rows of 2-ring silver units.

15. Begin to taper off the rings to create a six-sided honeycomb unit by weaving 1 amber ring through the 2 silver rings in the last row of Step 14.

16. Add one silver ring to the honeycomb unit to complete the taper for this side.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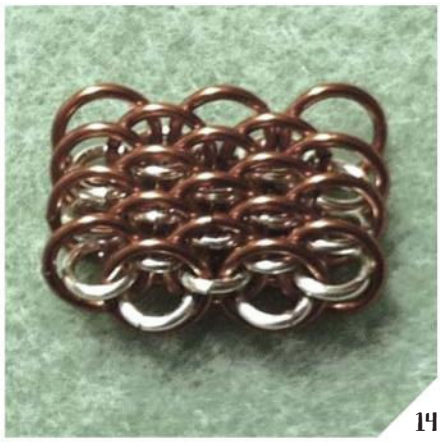
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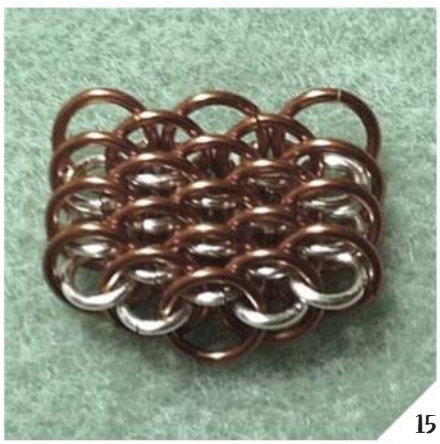
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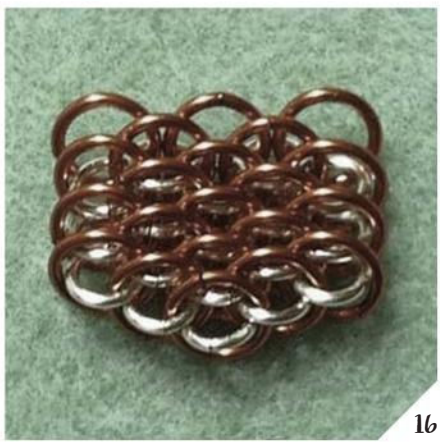
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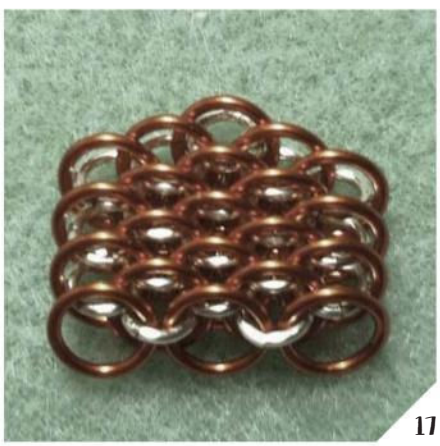
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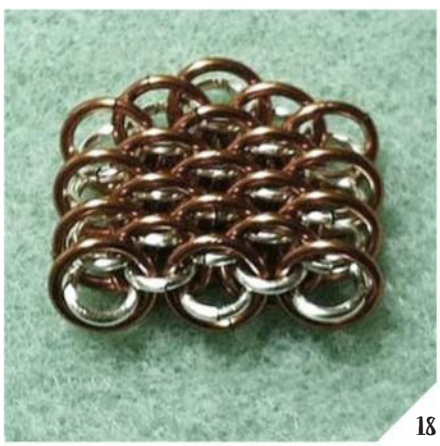
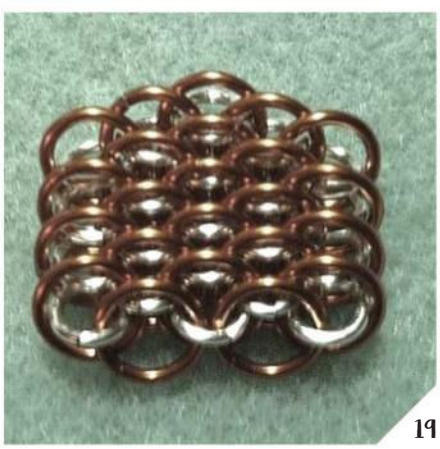

18

17. Flip the honeycomb unit over to begin the taper for this side.

18. Add 3 silver rings by weaving through the amber rings from Step 4.

19. Add 2 amber rings to the next row by weaving through the silver rings added in Step 18.

20. Add 2 silver rings to the 3 amber rings from Steps 1–2 (the original amber rings used to begin the unit).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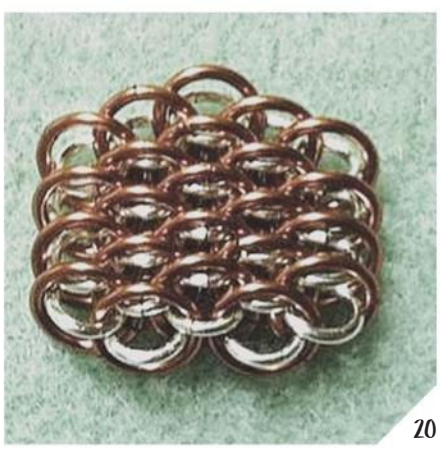
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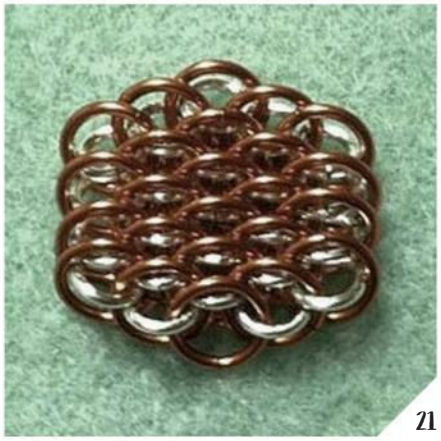
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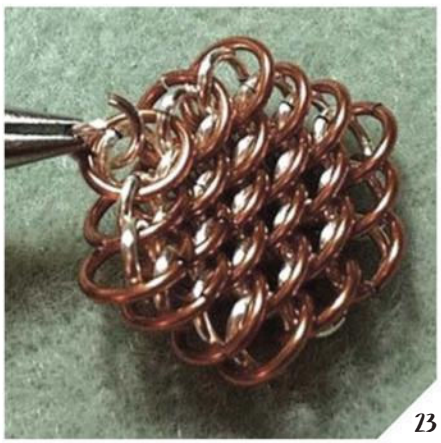
22

21. Add 1 amber ring to the 2 silver rings from Step 20.

22. Add the final silver ring to the unit by weaving through the amber rings added in Step 19. You have now completed one honeycomb unit. Repeat Steps 1–22 for the remaining honeycomb units.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24

23. To connect the honeycomb units, attach a silver ring through the amber and silver rings added in Steps 21 and 22. Repeat with another silver ring on the opposite end of the unit.

24. Connect one honeycomb unit to another using a silver jump ring. If you have extra jump rings, you may wish to double this connection ring for additional strength.

25. Make the bumble bee dangles by threading a bee charm on a headpin followed by an 11° seed bead. Make a wrapped loop above the seed bead with round-nose pliers and trim excess wire with flush cutters.

26. Attach the charm to an open silver jump ring and connect the dangle to the middle silver ring between two honeycombs. Close the silver jump ring. Attach a 6mm jump ring to one end of the bracelet and a lobster clasp to the opposite end. Adjust the size by increasing/decreasing honeycomb units and/or adding additional silver rings between the units.

25

26

TAMMY L. BOWMAN has a Ph.D. in Biochemistry but decided to delve into beading and chain maille about seven years ago. She lives in Tampa with her husband, two daughters, and yellow lab. See more of her designs at www.innermusejewelry.etsy.com and www.innermusejewelry.blogspot.com.

TOOLS AND SUPPLIES

- ☐ Turquoise nuggets, 18 (about 5–5.5mm × 5.5–7mm, and 3–4mm thick)
- ☐ 22-gauge AWG sterling silver wire, 4"
- ☐ 20-gauge AWG ⅛" (3.25mm ID) sterling silver jump rings, about 330
- ☐ 18-gauge SWG 5⁄16" (8.23mm ID) sterling silver jump ring, 1
- ☐ 19-gauge SWG ⅛" (3.25 mm ID) sterling silver jump rings, 18
- ☐ 19-gauge SWG 5⁄32" (4.11 mm ID) sterling silver jump rings, 36
- ☐ 22-gauge AWG ¼" (6mm ID) soldered jump ring, 1
- ☐ 11mm sterling silver lobster clasp
- ☐ Chain-nose pliers, 2
- ☐ Flat-nose pliers, 2
- ☐ Flush cutters
- ☐ Mandrel, about 1" diameter

RESOURCES: Rings and clasp: The Ring Lord, www.theringlord.com. Turquoise nuggets: Turquoise Magpie, www.magpiegemstones.com.

TURQUOISE MANDALA

By Kylie Jones

This sun mandala pendant was inspired by hot summer days and warm summer evenings. Bright blue turquoise beads are teamed with shiny silver chain maille to make an eye-catching, opulent and earthy necklace — perfect with breezy summer white.

1A

1B

1. Place 18 closed 19g ⅛" rings onto an open 5/16" ring and close the ring. Spread out the small rings as shown.

2. With an open 5/32" ring, go through 2 of the 19g ⅛" rings, add 2 closed 5/32" rings and close the ring. This forms the first 2 rows of the chain maille ring. Arrange the chain maille into a 4-in-1 pattern as shown with the tops of the rings all facing the same way.

3. To add another row, use an open 5/32" ring and weave it down into the previous 5/32" ring and up through the 19g ⅛" ring from the last row as shown.

4. Slide over the next 19g ⅛" ring and capture it in the open 5/32" ring from Step 3. Add a closed 5/32" ring and close the ring.

2A

2B

3A

3B

4A

4B

4C

5. Continue adding rows until all of the 19g ⅛" rings are woven in.

6. To close the circle, weave an open 5⁄32" ring as before, going into the bottom 5⁄32" ring and out of the 19g ⅛" ring of the last row. Capture the first 19g ⅛" ring in the open 5⁄32" ring then weave the open ring out of the bottom 5⁄32" ring of the first row. Close the ring to complete the circle.

7. Shape the 22g wire around the mandrel to give it a similar shape to the pendant. Pass one end of the wire through one of the outside rings of the pendant, through a turquoise nugget, and back through the next ring.

5

6A

6B

6C

7A

7B

7C

8A

8B

8. Continue adding turquoise nuggets in this way until there are 2 left. As it gets tighter, you may need to use chain-nose pliers to help the wire through. Place a turquoise nugget on both ends of the wire and slide them into position.

9. Open the 5/32" ring between the last 2 turquoise nuggets added. Wrap the short wire end around the open ring, on the back side of the pendant. Use chain-nose pliers to press the wire flat against the ring and trim the excess wire; repeat with the other wire end. Close the jump ring. If necessary, manipulate the pendant with your fingers so the chain maille and turquoise nuggets are sitting evenly all around the circle.

9A

9B

9C

10A

10B

10. Looking at the front of the pendant, choose which section will be top. Turn the pendant over and position the center top ring (which is between 2 turquoise nuggets) so it faces you. Attach an open 20g ring to the ring on the left of the center ring. Attach another 20g ring to the ring on the left of the ring just added. These 2 rings begin the chain.

10C

11. Using 20g rings, place 2 closed rings on an open ring and weave the open ring up through the left 20g ring and down through the right 20g ring; close the ring.

12. Continue adding rows to the chain in this manner until there are 55 rows, including the 2 rings added in Step 10. Attach the clasp to an open 20g ring and weave it into the last row as shown.

13. On the pendant attach an open 20g ring to the ring on the right of the center ring. Attach another 20g ring to the ring on the right of the ring just added. Make another chain of 55 rows. Attach a soldered 6mm ring to the last 20g ring added to this chain.

11A

11B

12A

12B

13A

13B

13C

KYLIE JONES is a jewelry designer with a passion for metal, color, pattern, and texture. She loves the idea of designing and making something that someone will cherish. Kylie lives on the Sunshine Coast, Queensland, Australia. See her work at www.houseofsparkle.etsy.com.

CHIC AND SIMPLE
SKILL LEVEL 2

LACE SKIRTS

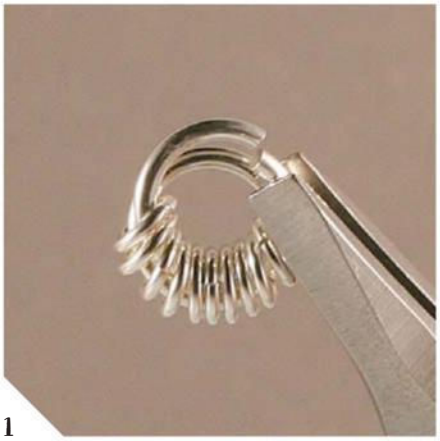
by Lauren Andersen

The Japanese 12-in-2 chain maille weave was the first chain maille weave I ever learned. I love the lacy look of the Japanese weaves, they remind me of Hardanger, a pulled thread embroidery technique I learned several years ago. In this pattern, I love the way the Japanese pattern swirls around the two larger rings. It looks to me like a lady with a lace skirt; thus the name.

TOOLS AND SUPPLIES

- ☐ 20g 3/32" (2.34mm) ID sterling silver jump rings (small), 46
- ☐ 20g 7/64" (2.8mm) ID sterling silver jump rings (medium), 52
- ☐ 19g 5/32" (4mm) ID sterling silver jump rings, 44
- ☐ 16g 1/4" (6.4mm) ID sterling silver jump rings (small), 4
- ☐ 16g 25/64" (10mm) ID sterling silver jump rings (large), 4
- ☐ Sterling ear wires, 2
- ☐ Chain-nose pliers or flat-nose pliers, 2 pairs

RESOURCE: All jump rings from Spider, www.spiderchain.com.



1

2

1. Close all of the small and medium 20g rings. Open all the rest of the jump rings. Add 10 medium 20g rings to a small 16g ring. Close the ring. Double the 16g ring.

2. Add 16 medium 20g rings to a large 16g ring, and close the ring. Double the larger ring.

3. With a 19g ring, scoop up any two of the medium 20g rings on the small 16g rings. Before closing, add four small 20g rings, then close the ring. Double the 19g ring; this is the top of the earring.

4. With a 19g ring, scoop up the next two medium 20g rings on the small 16g ring and two of the small 20g rings added in Step 3. Before closing, add two small 20g rings, then close the ring. Double the 19g ring.

5. Repeat Step 4.

6. With a 19g ring, scoop up any two medium 20g rings on the large 16g rings, scoop up the two small 20g rings added in Step 5, and scoop up the next set of two medium 20g rings from the small 16g ring. Before closing, add two small 20g rings. Double the 19g ring.

7. With a 19g ring, scoop up the last two medium 20g rings on the small 16g rings, the two small 20g rings added in Step 6, and the next two medium 20g rings on the large 16g rings. Before closing the ring, add two small 20g rings. Double the 19g ring.

3

4

5

6

7

If you are having trouble closing the 19g rings, open and remove the two small 20g rings. This should give you more space to get into the weave to close the 19g rings. Then you can close the 20g rings around the 19g rings.

8

8. With a 19g ring, scoop up the two small 20g rings added in Step 7 and scoop up the next two medium 20g rings on the large 16g rings. Before closing the ring, add two small 20g rings. Double the 19g ring. Repeat this step four more times.

9. With a 19g ring, scoop up the two small 20g rings last added in Step 8, and the last two medium 20g rings on the large 16g rings. Double the 19g ring.

10. With a small 20g 3⁄32" ring, scoop up the two small 20g rings at the top of the earring. Before closing the ring, add an ear wire. Repeat Steps 1–10 for the other earring.

9

10

LAUREN ANDERSEN is the author of two chain maille books: *Basics Of Chain Maille* and *Advanced Chain Maille*. She has appeared on the TV show *Beads, Baubles & Jewels* and *Jewel School* on Jewelry Television. She is also a member of the Beadalon Design Team. Lauren was born and raised in Southern California and teaches chain maille classes at bead and jewelry shows. She can be reached at Lauren@TheChainMailleLady.com. Her work can be found at www.TheChainMailleLady.com.

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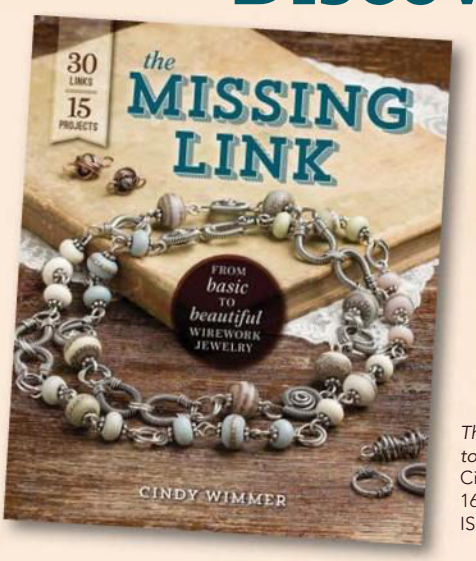

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AROUND MIDNIGHT

By Kylie Jones

Diamond-shaped chain maille links form a lacy chunky chain. Deep red garnet and black spinel gems add a dash of sparkle making this a great day through to evening necklace.

TOOLS AND SUPPLIES

- ☐ 20-gauge 3/16" ID sterling silver rings, 201
- ☐ 20-gauge 1/8" ID sterling silver jump ring, 1
- ☐ 22-gauge sterling silver wire, 2"
- ☐ 28-gauge sterling silver wire, 6"
- ☐ 10mm×6mm garnet rondelles, 2
- ☐ 10mm×14mm teardrop black spinel briolette
- ☐ 11mm sterling silver lobster clasp
- ☐ Flat-nose pliers, 2 pairs (rubber coating optional)
- ☐ Chain-nose pliers
- ☐ Round-nose pliers
- ☐ Flush cutters

FINISHED LENGTH: 20½"

RESOURCES: Rings and findings: The Ring Lord, www.theringlord.com. Rondelles: Jewels Exports, jewelsexports.etsy.com. Briolette: Rare Gemstone, www.raregemstone.etsy.com.

1

2A

1. Working with the 3/16" rings, place 2 closed rings on an open ring and close the ring. This forms the 1st and 2nd rows.

2. With an open ring go through both rings of the 2nd row. Attach a ring to the left side ring from row 2. Attach another ring to the right side ring of row 2. You now have a 3rd row with 3 rings.

3. Take an open ring and go through both rings 1 and 2 of the previous row and close it. Take another open ring and go through rings 2 and 3 of the previous row, close it.

4. Take an open ring and go through the 2 rings from the previous row, add 2 closed rings and close the ring. This step has started the pattern again.

2B

2C

2D

3A

3B

4A

4B

5

6

5. Repeat Steps 2–4 until you have 25 diamond shapes. For the last diamond shape, end without adding the 2 closed rings. Take the ⅛" ring, open it and go through the last ring. Place the lobster clasp on the ring and close it.

6. Place a garnet rondelle on 22g wire and form wrapped loops at both ends.

7. Using 28g wire place the black spinel briolette about 1" along the wire. Bend both wire ends back onto the top of the briolette. Where they cross at the top of the briolette straighten both wires so they sit alongside each other. Make a wrapped loop with both wires, but using just the long wire, wrap around the neck of the loops and continue wrapping 3–4mm down the briolette. Trim both ends of the wire.

7A

7B

7C

7D

7E

8A

8B

8. Find the center of the necklace; this is the 13th diamond pattern. Open the bottom ring of the middle row and place on it a garnet, the spinel briolette, and the other garnet; close the ring.

9. Using the left side garnet, attach the free end to the bottom ring of the middle row of the next diamond shape. Repeat this step for the right hand garnet.

9A

9B

9C

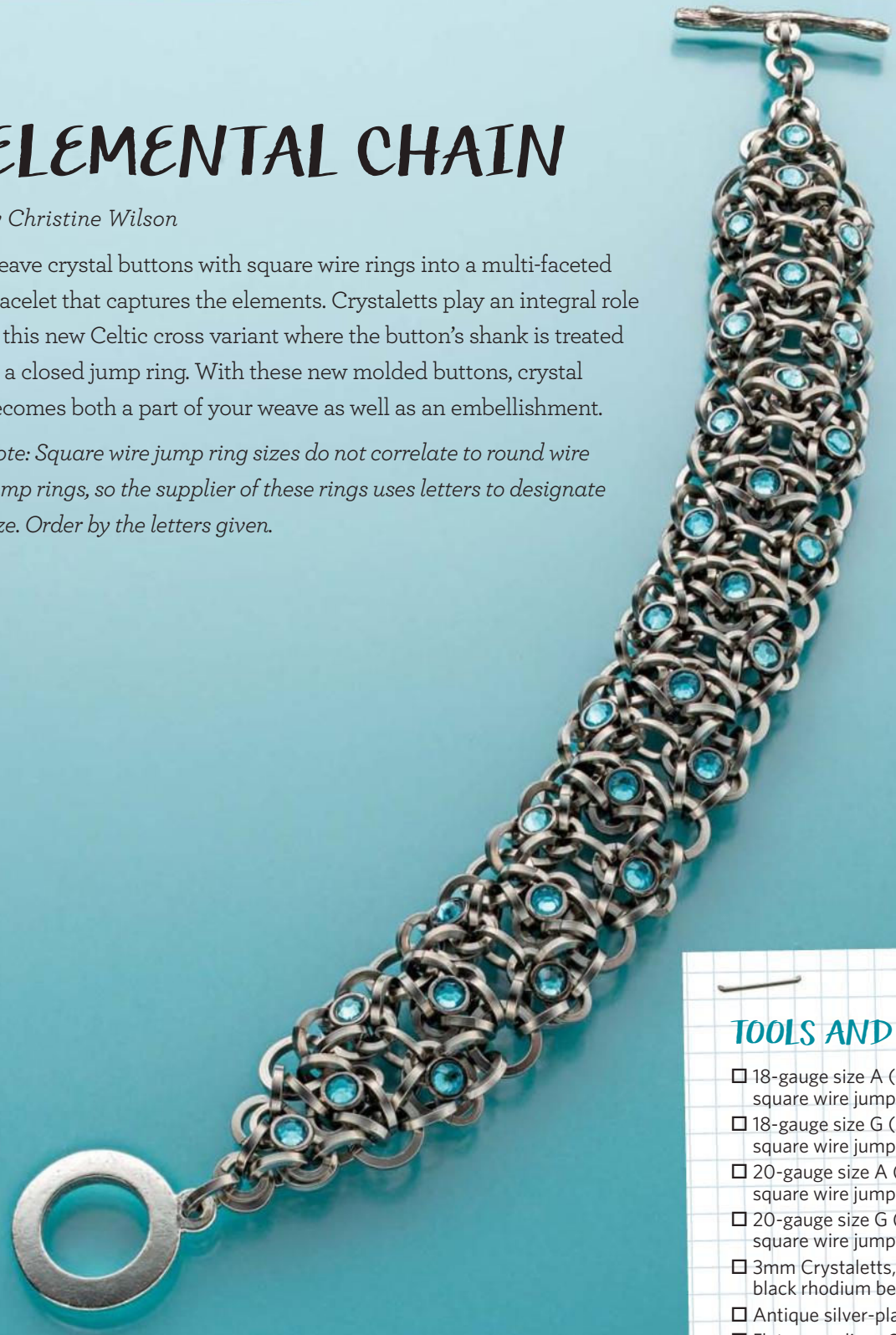
KYLIE JONES tries to bring the joy and happiness of life to her jewelry. She is totally inspired by the beauty of the world. Kylie travels throughout Australia for most of the year and is currently living in the Sunshine Coast in Queensland, Australia. See more of her work at www.houseofsparkle.etsy.com.

ELEMENTAL CHAIN

by Christine Wilson

Weave crystal buttons with square wire rings into a multi-faceted bracelet that captures the elements. Crystaletts play an integral role in this new Celtic cross variant where the button's shank is treated as a closed jump ring. With these new molded buttons, crystal becomes both a part of your weave as well as an embellishment.

Note: Square wire jump ring sizes do not correlate to round wire jump rings, so the supplier of these rings uses letters to designate size. Order by the letters given.



TOOLS AND SUPPLIES

- ☐ 18-gauge size A (18A) stainless steel square wire jump rings, 130
- ☐ 18-gauge size G (18G) stainless steel square wire jump rings, 48
- ☐ 20-gauge size A (20A) stainless steel square wire jump rings, 62
- ☐ 20-gauge size G (20G) stainless steel square wire jump rings, 9
- ☐ 3mm Crystaletts, Czech aqua bohemica, black rhodium bezel, 30
- ☐ Antique silver-plated toggle ring and bar
- ☐ Flat-nose pliers, 2 pairs

FINISHED LENGTH: 7½" × ¾"

RESOURCES: Square wire jump rings: C&T Designs, www.candtdesigns.com. Nunn Design toggle ring and bar: Lima Beads, www.limabeads.com. Crystaletts: Yadasi Beads, www.yadasibeads.etsy.com.

1

2

1. Close two 20A and seven 18A rings; set aside for the clasp. Open all the other rings. Add two 20As to each Crystaletts shank; make 30 units. Set aside 2 units for the clasp.

2. Add two 18As to each 20A on the units from Step 1; make 28 units.

3. Pass one 18G through all four 18As added in Step 2; close the ring. Repeat for all 28 units.

4. To create the top and middle of the chain, pick up one 18G and pass it through the top two 18As on 2 units from Step 3; close the ring.

5. Pick up one 18G and pass it through the top two 18As on 2 units from Step 3 AND through two 18As on the right of the chain. Repeat this step 7 times.

3A

3B

4

5A

5B

5C

6

6. Pick up one 18G and pass it through the top two 18As on 1 unit from Step 3 AND through the last two 18As on the right of the chain.

7. Pick up one 18G and pass through the two 18As on the bottom of the leftmost unit AND through two 18As from a new Step 3 unit; close the ring. Essentially, you're adding another unit to the left side. (In the picture, the 3 end units now extend straight.)

8. Working left to right, curve the first 2 units down and around as shown. *Note: The last unit added in Step 7 will now become the first unit on the bottom row of the bracelet.)* Pick up one 18G and go through the 2 free 18As (on this first unit of the bottom row) AND through the two 18As on the unit hanging down from the top row, AND through two 18As from a new Step 3 unit; close the ring. *Note: There will be six 18As on the 18G ring before you close it, and the completed unit will resemble rounded squares.* Repeat this step 7 times, finishing the bottom row of the bracelet. All the Step 3 units should have been used at this point.

9. Pick up one 18G and go through the 2 remaining 18As on the unit just added and the last two 18As on the chain.

7A

7B

7C

8A

8B

8C

9

10A

10B

10. To connect the top row to the bottom row, pick up a 20G and go through the 20A and 18G rings on the bottom Step 3 unit and come up through the 18G and 20A rings on the unit directly across on the top row; close the ring. Repeat 8 times, connecting all 9 top units to the corresponding bottom units.

11. Pull out the 2 units and 9 closed rings set aside for the clasp in Step 1. With an open 18A, go through the top 18G at one end of the bracelet. Before closing, add a closed 18A and the top 20A of a completed button unit from Step 1. Close the ring. Repeat to connect a closed 18A and the bottom 20A of the button unit to the bottom 18G of the bracelet.

12. Pick up an open 18A, go through the 20A/18A stack just added AND pick up a closed 18A and 20A; close the ring. Pick up another open 18A, go through the 20A/18A stack on the other side of the crystal AND the 18A and 20A just added. Pick up an open 18A and go through the stack at the end of the bracelet and the ring on the toggle ring; close the ring.

10C

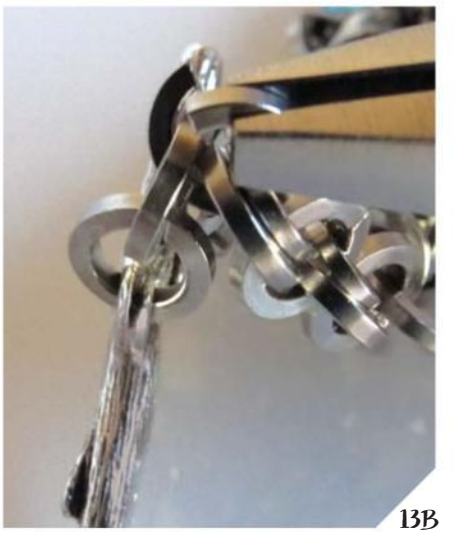
11

12A

12B

12C

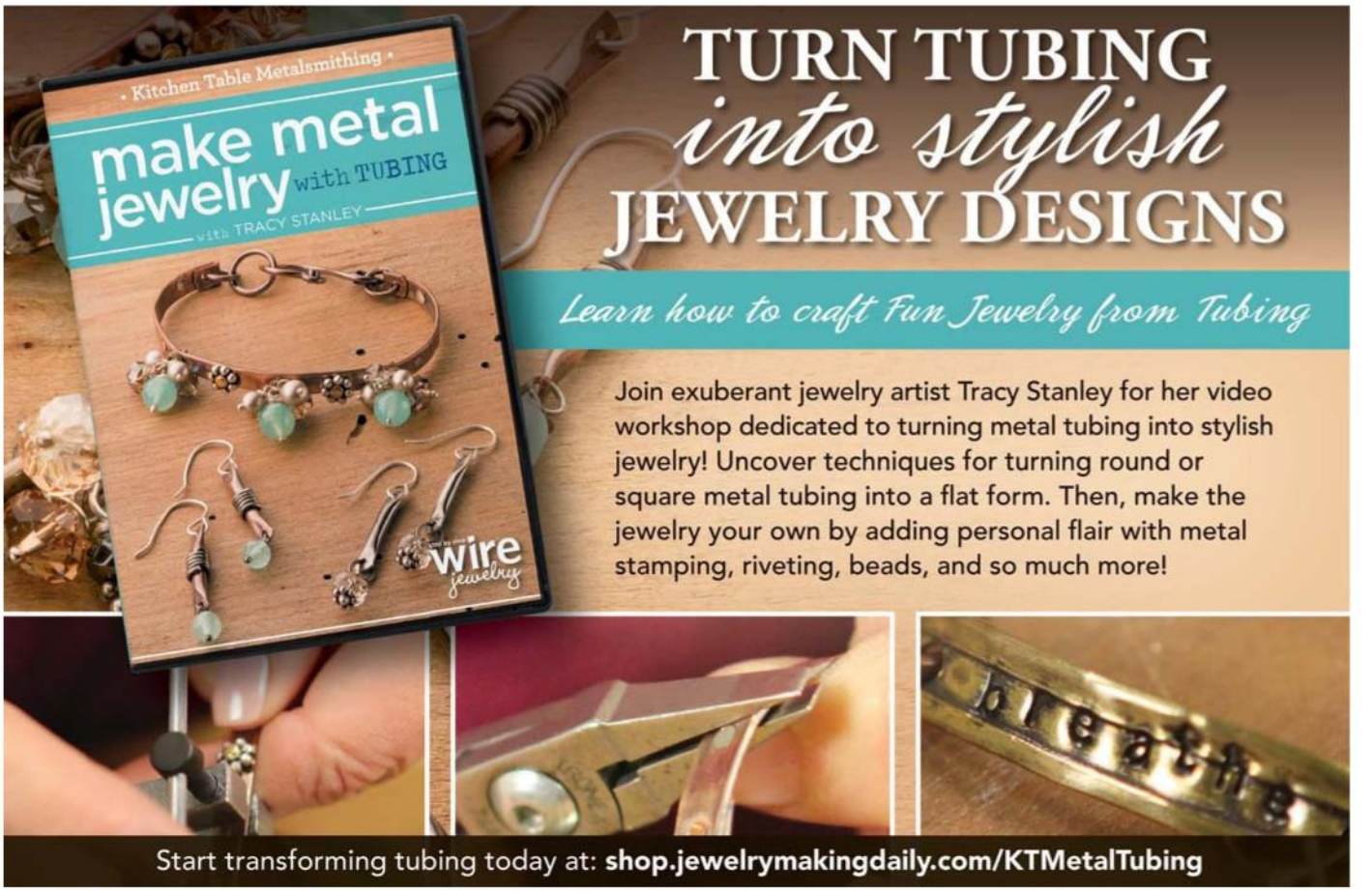
13A



13B

13. Repeat Steps 11 and 12 on the other end of the bracelet, except, instead of attaching the toggle with a single ring, use two 18As to attach the toggle bar to the end of the bracelet.

CHRISTINE WILSON divides her time between beadwork and metalwork and often features bottle caps and vintage objects in her designs. She credits her artistic evolution to the many mentors and instructors who have shared their expertise over the years. Christine serves on the programming team for the Great Lakes Beadworkers Guild. Her work is available at several Michigan retail stores and online at www.brewedadornments.com.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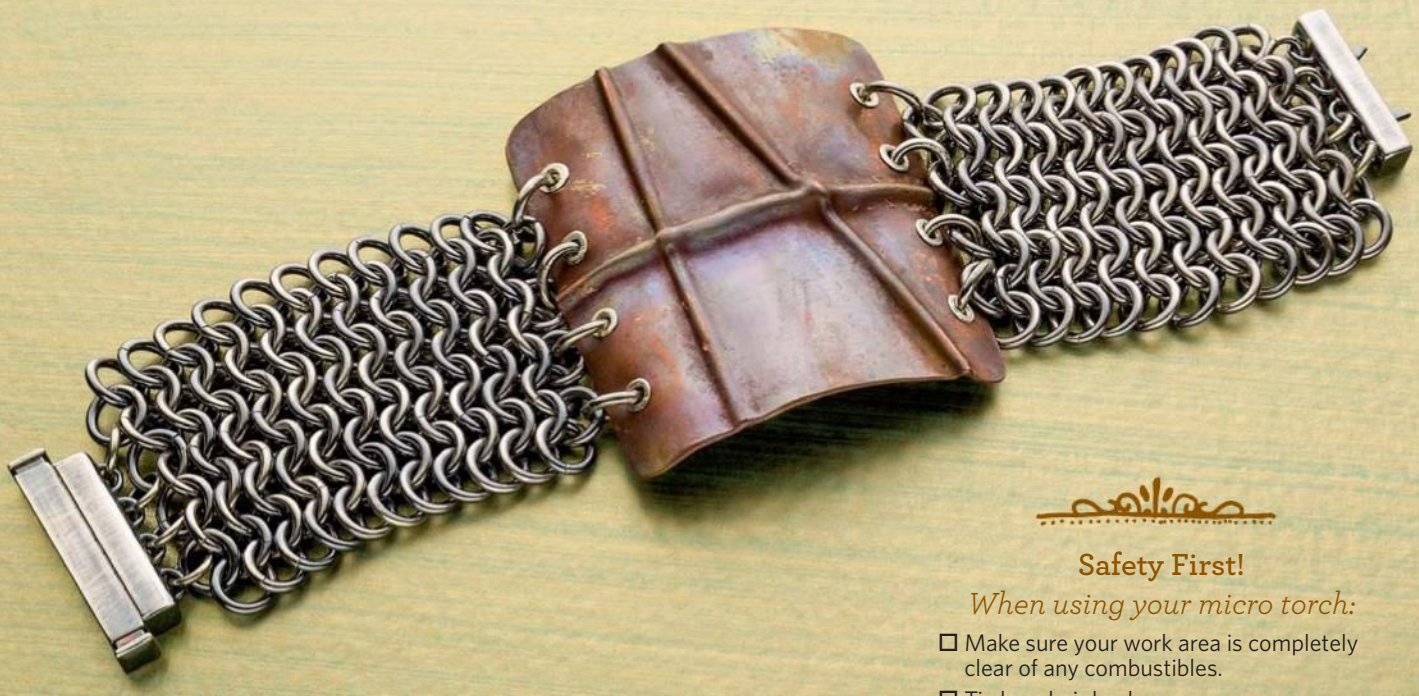

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When using your micro torch:

- ☐ Make sure your work area is completely clear of any combustibles.
- ☐ Tie long hair back.
- ☐ Wear only natural fibers in case of burns.
- ☐ Wear close-toed shoes.
- ☐ Have a small fire extinguisher nearby.
- ☐ Push up sleeves on long sleeve shirts.
- ☐ Always face torch away from you when turning on and when in use.

DOUBLE THE FUN

By Jennifer Carlson

I had been experimenting with fold forming and wanted to find a way to incorporate it with my love of chain maille. The organic nature of fold forming is a perfect complement for chain maille. I experimented with different chain maille weaves to use as a connector for the focal piece and found that using the European 4-1 weave really makes the focal piece stand out. This project is actually quite simple once you break it down into sections.

TOOLS AND SUPPLIES

For the fold forming section:

- ☐ 24-gauge copper sheet metal
- ☐ Bench shears
- ☐ Steel bench block
- ☐ Rawhide or plastic mallet
- ☐ File
- ☐ Sharpie permanent marker
- ☐ Ruler
- ☐ Micro torch
- ☐ Kiln brick or charcoal brick
- ☐ Galvanized roofing sheet or thick cookie sheet (do not use Teflon coated cookie sheets)
- ☐ Glass bowl
- ☐ Tweezers
- ☐ Copper tongs
- ☐ Bench knife or butter knife without ridges

- ☐ Vinegar/salt solution or pickle solution
- ☐ Baking soda
- ☐ Small crock pot if using pickle
- ☐ Fingernail buffer block (found at any beauty supply store)
- ☐ Water

For the chain maille section:

- ☐ 16-gauge 4.5mm sterling silver jump rings, 210
- ☐ 16-gauge 6.0mm sterling silver jump rings, 8
- ☐ 18-gauge 3.25mm sterling silver jump rings, 8
- ☐ 4-strand sterling silver box clasp or tube clasp
- ☐ Flat-nose pliers, 2 pairs

For the tube rivets:

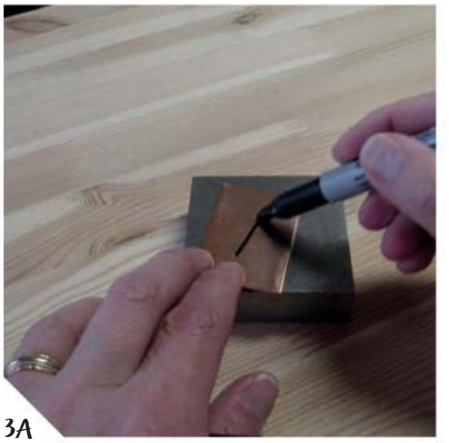
- ☐ 2mm OD (outer diameter) sterling silver tube, 2" long
- ☐ Jeweler's saw
- ☐ Saw blades size 1/0
- ☐ Bur Life
- ☐ Riveting hammer
- ☐ 7/32 drill bit
- ☐ Drill
- ☐ Awl or period stamp to make impression in sheet metal for drill bit
- ☐ Household hammer
- ☐ Millimeter ruler or calipers
- ☐ Safety glasses
- ☐ Scrap wood or wood V block
- ☐ Clamp
- ☐ Tube-cutting jig

FINISHED SIZE: 7"

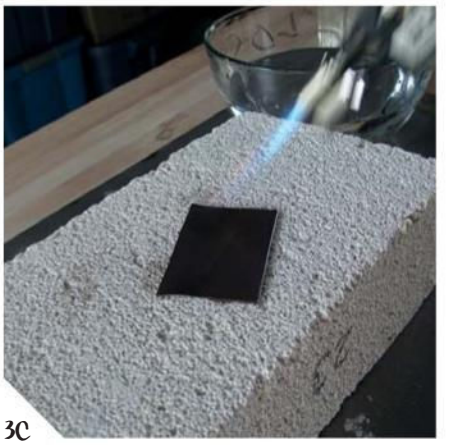
1A

1B

2


3A

3B


3C

Setup Place the sheet of galvanized metal or your cookie sheet on a clean work surface free from any clutter. Place the kiln brick or charcoal block in the center of the sheet of metal. Place a bowl of cold water nearby. Lay out your tweezers, a piece of paper towel or an old washcloth, and your bench knife to the right or left of your set up. Have your bench block, mallet, file and sharpie nearby. Follow all safety precautions!

1. Using bench shears cut a 2" x 2" square from the sheet metal. To make sure all the edges are straight, place the flat side of the file on the edge of each side. If you see any light coming through, you'll need to file the high spots.

2. Using your hands bend the metal where you would like your first fold and place it on your steel bench block. Hammer the fold flat with a nylon mallet. This is called confirming the fold.

3. Anneal the entire piece so you can unfold it. Place a mark on it with the Sharpie. Place the metal on the fire brick with the Sharpie mark facing up. Using a small flame, hold the micro torch about 1" above your piece. Move the flame back and forth over the metal until your Sharpie mark disappears. Continue heating for about 10 seconds after the Sharpie mark has disappeared. Turn off the torch and allow the metal to cool for a count of 10. Using tweezers, pick up the piece and place it in the bowl of cold water to quench.

4A

4B

4. Dry the metal using a piece of paper towel or an old washcloth. Using the bench knife, carefully slide the blade underneath the fold and open about 45-degrees. You'll probably need to dry the piece again as water gets trapped inside the fold. Use your hands to open the fold until it's almost flat.

5. Place the metal on the bench block and use the mallet to flatten the piece. Repeat Steps 2 through 5 for the next folds. Remembering this sequence: fold, hammer, heat, quench, open, and hammer flat. My piece has 3 folds. *Note: When hammering your next folds, don't directly hammer over the previous fold or you run the risk of flattening the folds.*

5A

5B

6. File the corners of the piece to round the edges. Using the fingernail buffing block, lightly sand all the edges. Run your fingers along the edge to make sure there are no sharp points.

IF USING PICKLE

1. Follow all manufacturer's directions

2. To use pickle, add ⅛ cup to 1 cup water in a small crock pot. Plug crock pot in on a low temperature. Pickle only works when heated. Place your crock pot on a cookie sheet or piece of cardboard to protect your work surface.

3. Use only copper tongs when touching the pickle. Do not put steel tweezers into the pickle as this will ruin the pickle and your piece.

4. Place the piece of metal with fire scale into the crock pot and let sit for 5 minutes or until the piece is clean.

5. Rinse well in a bowl of water.

If your fold won't open completely when hammering or the fold begins to lie down on top of itself, lay the crease of the fold on the edge of your steel bench block. Hammer the crease with your mallet until the fold opens completely.

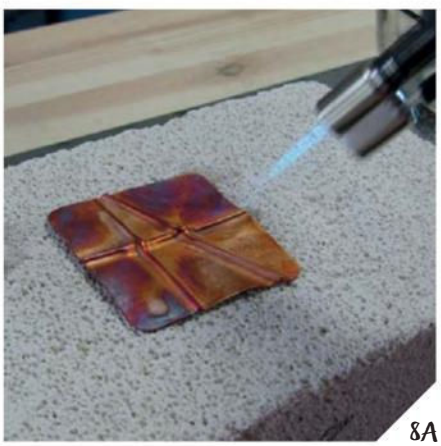
6A

6B

7A

7B

7. Clean the copper with a vinegar/salt solution. Mix 1 cup of vinegar with 1 tsp of table salt in a glass jar. Stir to dissolve the salt. Place the copper in the solution and close tightly. Shake the jar. Take the piece out occasionally to see if the fire scale can be rubbed off. This can take anywhere from 10 to 20 minutes depending on how much fire scale is on the copper. You can speed the process by heating the vinegar before adding the salt. Make sure to clean with baking soda and water afterwards to ensure the piece doesn't pit from the acid. Or, you can clean the copper by dipping it in pickle. Follow the manufacturing instructions for your pickle. Only use copper tongs to remove your piece from the pickle!


8A

8B

8. You can leave the piece as is, or patina it with heat. Heat the piece with the torch until you start to see the copper change colors. It will continue to change colors as it cools, so make sure you don't overheat it. I like to heat until I see the color start changing, then let it cool a few seconds and add more heat if I'm not satisfied yet with the color. Set the piece aside.

9. Close twice as many 16g 4.5mm rings as you open. You are making a European 4-in-1 chain. Scoop up 4 closed rings with 1 open ring. Close the open ring. You are making a 2-1-2 chain to start with.

10. Scoop up 2 closed rings with 1 open ring and connect it to 2 of the previously closed rings from Step 1. Close the ring. Repeat until you have a chain that is 9 rows long: 5 pairs of double rings and 4 single rings. Make sure you end the chain with a pair of double rings. This allows you to weave two rows at a time.

9A

9B

10A

10B

11

12A

12B

13A

11. Lay the chain on the table exactly as shown. Make sure the double rings face you and the single rings face toward the back of your work surface.

12. Scoop up 2 closed rings with 1 open ring. Thread the open ring underneath the last ring in row 3. Go up under the last ring and down through the top of the bottom ring in row 1. Close the ring. You'll have two rings hanging off the ring you just closed. Flip the ring nearest the opposite end of the chain so that it lies underneath the last ring in row 3.

13. Scoop up 1 closed ring with 1 open ring. Thread the open ring up underneath the bottom ring in row 5 and down through the top of the bottom two rings in row 3. (You are threading through the original ring from the 2-in-1 chain and through the closed ring you added in the last step.) This forms the European 4-in-1 section. Every ring should be connected to 4 other rings.

14. Continue adding rings as in Steps 12 and 13 until you reach the end of the chain. Continue adding rows until you have reached half your desired length. I've oxidized the chain to make it easier to see the next steps. Repeat Steps 9 through 14 until you have two European sections the same length.

15. The European sections need to end with 4 single rings at each end, which will connect to the clasp and the fold formed piece. Take an open ring and thread it up under the bottom ring in row 3 and down through the bottom ring in row 1. Do the same for rows 5, 7, and 9. Flip the chain over and repeat the steps on the other end. Repeat this step for the second section of chain.

13B

13C

14A

14B

15

16

16. Depending on how the connecting rings lie on your clasp, you may be able to connect the clasp directly to the 4 rings you just added. I used the 3.25mm rings to connect the 4 rings to the 4 loops on the clasp. Repeat for the other side of the chain and clasp.

17. Take your chain maille piece and lay it on the fold form centerpiece. Using a Sharpie marker, mark the center of the 4 single rings you added in Steps 15. Be sure to measure the marks with your millimeter ruler to make sure they are evenly spaced on both sides.

18. Using an awl or a period stamp, hammer the stamp on the mark. You are making an indention in the metal to keep the drill bit from skipping around on the metal.

19. Put on the safety goggles. Clamp the focal piece to a wooden v block or scrap wood. Using a drill with a 7/64 drill bit inserted, drill through the metal at the marks. File the holes you just drilled to make sure there are no sharp edges.

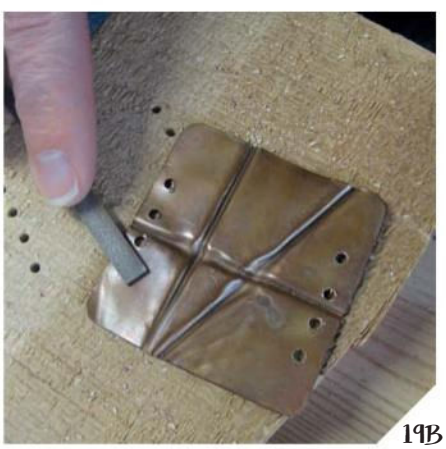
17A

17B

18A

18B

19A


19B

20A

20B

20. Measure the thickness of your metal with a caliper. Add 2mm to your measurement for the tube rivets. Using the calipers, measure and mark the tube rivet where you need to cut.

21A

21B

21. Insert the tubing in the cutting jig and line up the mark with the slot in the jig. Lube the blade of the jewelry saw with Bur Life then saw cut the tubing at the mark. Tip: Your blade will last much longer if you don't try to cut through the tubing all at once. Push down on the tubing with one hand to hold it in place and make a small cut, rotate the tubing and cut again. Keep rotating until you have cut completely through the tubing. Repeat for each rivet.

22. Check to make sure the rivets are all the same length. If necessary, sand the ends using the fingernail buffing block. Place the focal piece on the bench block, insert a tube rivet into one of the holes, and using the tapered end of the riveting hammer, start tapping gently on the top of the tube. Rotate the hammer around the tube making sure to hit straight up and down. Flare the tube so that it will fit around the hole. After a few blows turn the piece over and start hammering the tube rivet from the back. Continue flipping the piece over after every few blows until you have flared the tube enough that it no longer slides out of the hole.

22A

22B

23. After you have gently flared the tube, begin hammering with the flat side of the riveting hammer. This flattens the tube around the hole. As in the previous step, rotate the hammer making sure to hit straight up and down. If you notice one side flaring out more than the other, you can slide the hammer off the shorter edge to try to even it out. Make sure to flip the piece every few blows to keep the rivet even on both sides. Repeat Steps 22 and 23 for the other tube rivets.

23A

23B

24A

24B

24. Gently curve the copper piece over the mallet using your fingers. This allows the bracelet to lie nicely on your wrist. Check the fit and see if you need to curve it further.

25. Using the 16g 6mm rings, connect the chain maille to the focal piece, connecting to the 4 rings added in Step 15.

25A

25B

JENNIFER CARLSON has been making jewelry for the past six years. A class at a local bead store ignited a passion for all things chain maille. Jennifer has been exhibiting her jewelry at juried art fairs in and around Minnesota for the past five years. Her work combines the organic nature of fold forming with the mathematical precision of chain maille. You may contact Jennifer directly at Jennifer@metalandmaille.com.

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ADVANCE YOUR SKILLS
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TWIST AND SHOUT!

By Karen Karon

Micro maille is a term used to describe chain maille worked in a very small scale. This project demonstrates how to transform a straight strip of European 4-in-1 into a sinuous spiral. The project is worked at the micro level with extremely small jump rings, and is therefore better suited for experienced "maillers." Each sterling silver spiral will be accented with a delicate line of tiny gold-filled beads to highlight the mirror image curves of the spiral forms. (Experience in European 4-in-1 helpful.)

TOOLS AND SUPPLIES

- ☐ 22-gauge 2.25mm ID sterling silver jump rings, 294
- ☐ 20-gauge 2.75mm ID sterling silver jump rings, 2
- ☐ 2mm gold-filled seamless round beads with 1mm hole, 74*
- ☐ Chain-nose or flat-nose pliers, 2
- ☐ Sterling silver ear wires, 1 pair
- ☐ Awl

** You may need to use the awl to slightly stretch the bead holes*

RESOURCES: Tools/findings: Rio Grande, www.riogrande.com. Jump Rings: Urban Maille, www.urbanmaille.com. Beads: Fusion Beads, www.fusionbeads.com.

1

2A

Note: For illustrations purposes only, the photos shown are of larger aluminum jump rings and glass beads. Fewer jump rings and beads are shown than in the finished earrings.

1. Open 74 22g jump rings. Add a bead to each jump ring then close the jump rings. *Tip: You may need to use an awl to stretch the bead holes slightly to allow the bead to fit onto the jump ring.* Close 74 22g jump rings. Open the remaining 22g and 20g jump rings.

2. Start the weave: Thread 1 beaded link and 1 closed 22g jump ring onto 1 open 22g jump ring. Close the open jump ring and set aside.

3. Repeat Step 2 except thread the open jump ring through the beaded link and closed jump ring set aside in Step 2. Close the open jump ring and arrange as shown. The beaded links should be on the same side of the base piece.

4. Weave the pattern: Thread 1 beaded link and 1 closed 22g jump ring onto 1 open jump ring. Thread the open jump ring through the beaded link and closed jump ring at the end of the piece. Close the open jump ring and arrange as shown. The beaded links should be on the same side of the base piece. Repeat this step until you have completed a strip with 37 beaded links along one edge, creating one completed base strip.

5. Make a second base piece. When making the second base piece, make sure that the beaded links fall on the opposite side of the piece, resulting in 2 mirror-image base pieces.

2B

3A

3B

4A

4B

5

6

7

8

9

10

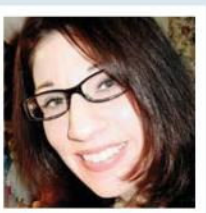
6. Thread an ear wire onto an open 20g jump ring. Thread the 20g jump ring through the beaded link and closed jump ring at the end of one base strip; close the 20g jump ring. Repeat second base strip.

7. Beginning at the bottom of one earring, weave 1 open 22g jump ring through the first, second, and third jump rings of the non-beaded edge of the earring; close the open jump ring. This will contract the edge, resulting in the spiral form.

8. Weave 1 open 22g jump ring through the second, third, and fourth jump rings of the non-beaded edge of the earring; close the open jump ring.

9. Weave 1 open 22g jump ring through the third, fourth and fifth jump rings of the non-beaded edge of the earring; close the open jump ring.

10. Continue weaving in this manner until you weave 1 open 22g jump ring through the last 3 jump rings of the non-beaded edge of the earring. For the second earring, weave in the opposite direction (from top of earring to bottom), repeating Steps 7–10.



KAREN KARON has been "connecting jump rings" since 2006. She is the chain maille instructor at Metalwerx School for Jewelry and Metal Arts (www.metalwerx.com) and also provides private chain maille instruction. Karen has written articles for *Art Jewelry, Bead Style* and *Step by Step Wire Jewelry* magazines and is the author of *Chain Maille Jewelry Workshop* (Interweave, 2012). Her chain maille jewelry is available from Alchemy 9.2.5 Contemporary Craft Gallery in Belmont, MA (www.alchemy925.com). To contact Karen, visit her website, www.karenkaron.com.

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LATTICE

By Michelle Brennan

Stunning Czech glass quadralentil beads are suspended in a dynamic mesh of chain maille in this light-weight, free-flowing bracelet. Although this bracelet uses one of the strangest ring sizes available (20awg 19/128!), all of its other components can be customized with different bead and ring colors to make a fabulous collection!

KIT *Save time!* **GET THE KIT!**

TOOLS AND SUPPLIES

- ☐ Purple iris Czech quadralentils, 15
- ☐ 20-gauge AWG (0.8mm) 19/128" bright aluminum jump rings, 60 (small)
- ☐ 18-gauge SWG (1.2mm) 5/32" bright aluminum jump rings, 76 (medium)
- ☐ 16-gauge SWG (1.6mm) 5/16" bright aluminum jump rings, 15 (large)
- ☐ 15mm stainless steel lobster clasp, 1
- ☐ Chain-nose pliers, 2 pair

RESOURCES: Jump Rings: HyperLynks, www.hyperlynks.ca. Quadralentil Beads: That Bead Lady, www.thatbeadlady.com.

1

2

1. Open all of the small and large rings. Close 14 of the medium rings and open the rest of the medium rings. Weave 2 small rings through 2 of the 4 holes in a quadralentil bead, and close the rings.

2. Weave a large ring through the 2 small rings, and close the large ring.

3. Weave and close a small ring through the third hole in the quadralentil and the large ring. Weave and close a small ring through the final hole of the quadralentil and the large ring.

4. Repeat the first three steps 14 more times to create a total of 15 quadralentil units (this will create a bracelet 7½" in length).

5. To connect the quadralentil units together, 1 closed and 4 opened medium rings will be used. Weave an open medium ring through 1 of the small rings in a quadralentil unit, and place the closed medium ring onto the open ring. Weave the second half of the open medium ring through a small ring of a second quadralentil unit, and close the medium ring. Position both of the previously opened medium rings at the top of the weave with the closed medium ring positioned in between both quadralentil units.

3A

3B

4

5A

5B

6

7A

6. Focusing on the bottom half of the bracelet, weave and close a medium ring through the two small rings from the adjacent quadralentil units and the central closed medium ring.

7. Flip the units over to reveal the back side of the bracelet. As you did in the previous step, weave and close a medium ring through the top 2 small rings and the central closed medium ring, and complete the connection of the 2 quadralentil units by weaving and closing a final medium ring through the bottom two small rings and the central closed medium ring. The final medium ring added will be a tight fit; to make sure it can be added properly into the bracelet, only open this ring very slightly and make sure you have a firm grip on the ring with the pliers when closing it.

7B

7C

8. Repeat Steps 5-7 to connect more quadralentil units together until the bracelet has reached its desired length.

8

9. To finish the bracelet, focus on the 2 small rings that are left unattached at the ends of the bracelet; gently push these 2 rings in toward the center of the large ring. Weave and close 1 medium ring through the 2 small rings. Flip the bracelet over and weave and close a second medium ring through the same 2 small rings; hence the large ring will be surrounded by 2 medium rings.

9A

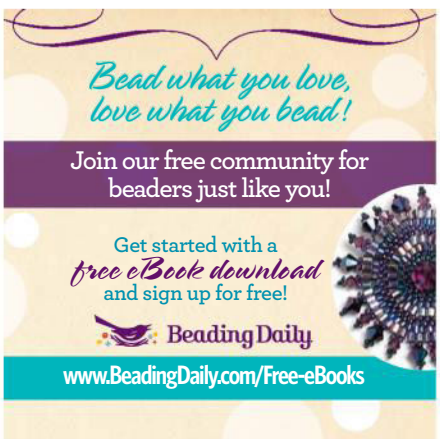
9B

9c

10

10. Weave and close a final medium ring through both medium rings from the previous step and the lobster clasp to complete an end of the bracelet. To complete the other end of the bracelet, also weave and close a final medium ring through the 2 terminal medium rings.

MICHELLE BRENNAN is a chain maille artist, designer, and along with her husband Mark, co-owner of HyperLynks Chainmaille near Toronto, Ontario. Michelle regularly teaches chain maille classes at different bead stores and festivals across North America. Her line of intricate and unique chain maille patterns, known as "The Chainmaille Artisan Collection™", are sold as kits from bead stores and distributors worldwide. For more information on Michelle's designs and kits, log onto www.hyperlynks.ca.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CIRCLE OF LOVE

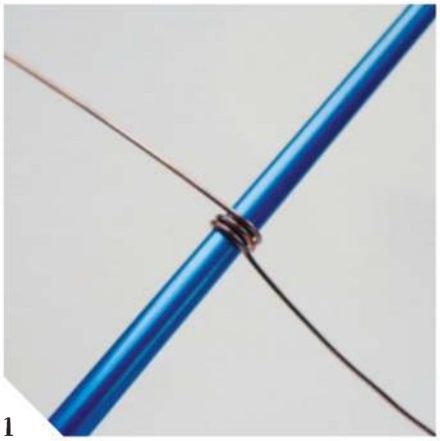
By Linda Sinish

Creative ideas can manifest in many ways. I had made several love knot units for a different project. They were in the wrong size, so they were left on my work table taking up space. I wasn't sure what to do with them. They continued to add clutter to my studio. Several days went by and I had forgotten about them. Then one night I had a dream about the love knots. Seriously! I woke up in the morning and thought "What if I...?" While in my pajamas, I grabbed a cup of coffee and went over to my work table and a new pendant was created.

TOOLS AND SUPPLIES

- ☐ 16-gauge copper wire, 11"
- ☐ 18-gauge copper wire, 83"
- ☐ 10mm crystal xilion AB Swarovski bicone crystal bead
- ☐ Chain-nose pliers, 2
- ☐ Stepped forming pliers with a 7mm barrel
- ☐ Nylon-jaw pliers
- ☐ Flush cutters
- ☐ Knitting needle, 6mm diameter (US size 10)
- ☐ Ring mandrel
- ☐ Ruler
- ☐ Liver of sulfur (optional)
- ☐ 0000 steel wool (optional)

RESOURCES: Wire: Rio Grande, www.riogrande.com. Swarovski crystal bead: Fire Mountain Gems and Beads, www.firemountaingems.com. Steel wool: local hardware store.



1

2

1. If desired, oxidize all the wire in a liver of sulfur solution, rinse, and dry. Remove the excess oxidization with steel wool. Flush-cut all the ends and straighten each of the wires with nylon-jaw pliers. Cut the 18g wire into 43" and 40" pieces. Place the middle of 1 piece of 18g wire over the middle of the knitting needle and wrap each side around the needle in opposite directions. Continue wrapping to form a coil. Use nylon-jaw pliers to press the ends of the wire around the knitting needle. Repeat with the second piece of 18g wire.

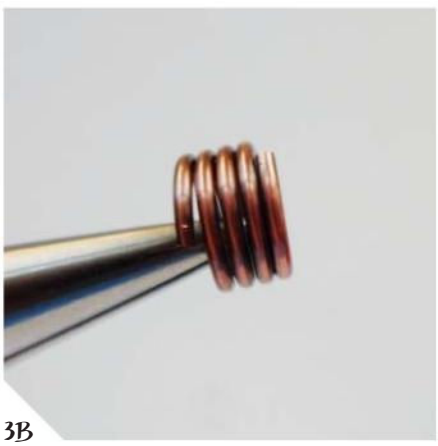
2. Flush-cut the ends of each coil.

3. Separate the fourth and fifth loops of the longer coil. Flush-cut the fourth loop at ⅛" past the starting point of the beginning cut end. Flush-cut the tip of the remaining long coil before continuing. Repeat this step to cut a total of 11 small coils.

4. Using the remaining coil from Step 1, separate the coil between the fourth and fifth loops and flush-cut the fourth loop at exactly the same place as the starting point of the beginning cut end. Flush-cut the tip of the remaining length of coil before continuing. Repeat this step to cut 11 units that are this size.

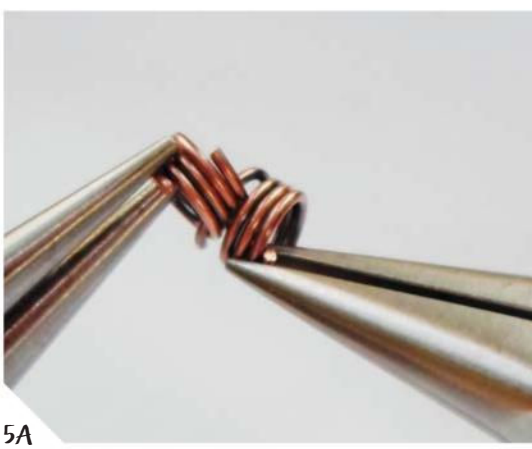
5. Slightly open the first loop of a larger coil and thread a shorter coil into the slightly opened gap of the larger coil.

3A

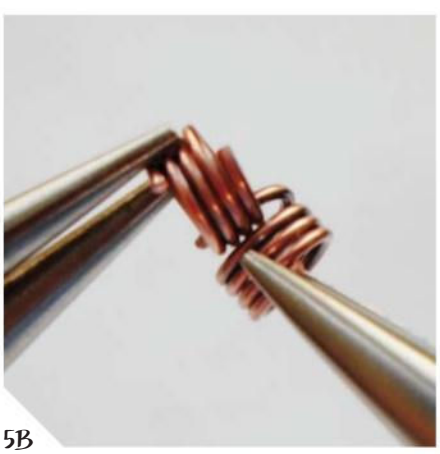


3B

4



5A



5B

6. Continue to turn the coils until they are completely intertwined. Use chain-nose pliers to compress the loops of the larger coil so they will be able to enter the center opening of the smaller coil. Move all 4 ends of both coils to the inside of the unit so they are invisible on the outside. Repeat Steps 5 and 6 to make a total of 11 units.

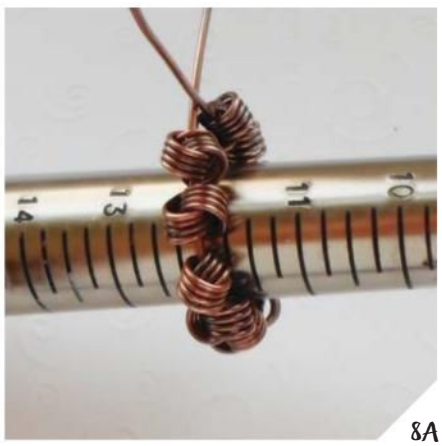
7. Using your fingers, compress 1 unit to open the center channel. Thread the 16g wire through the center channel of the unit, making certain the unit ends remain hidden inside.

6A

6B

7A

7B



8A

8. Thread the remaining 10 units onto the 16g wire. Adjust the units so you have 2" of 16g wire showing on one end and the remaining 5½" showing on the other end of the units. Wrap the components around size 12 of the ring mandrel to form a circle.

9. Pull the wires together to snug up the units then wrap the short wire around the long wire twice. Flush-cut the excess short wire on the back of the pendant, and tuck in the cut end with chain-nose pliers.

8B

9

10A

10B

LINDA SINISH began to explore jewelry design in 2005. Her attention and passion have been focused on wire and metal, primarily using cold connections. Her jewelry is shown and sold in juried galleries, museums, and shops. Linda also participates in numerous art festivals and fairs. Visit www.artyzenstudio.blogspot.com, www.lindasinish.com, and www.lindasinish.etsy.com.

10. String the crystal and form a double-looped wrapped loop with the 7mm barrel of the stepped forming pliers. Flush-cut the wire at the back of the pendant and gently pinch the end in with the tip of the chain-nose pliers, being careful not to crack the crystal. Separate and align the two bail wires. String the pendant onto your favorite cord or chain.

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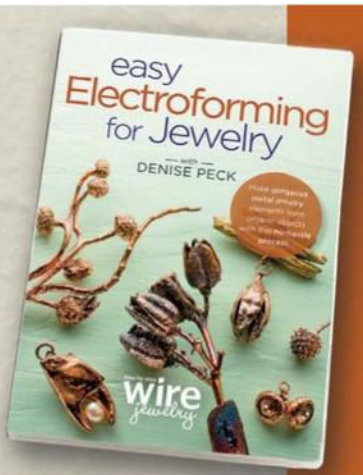

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CHIC AND SIMPLE
SKILL LEVEL 2

BYZANTINE CROSSES WITH TURQUOISE

by Lori Weidhuner

These little beauties work up quickly, are a blast to construct, and will complement just about anything you put them with. Try them plain, or add any color of stone your heart desires!

TOOLS AND SUPPLIES

- ☐ 18-gauge sterling 3.6mm ID jump rings, 48
- ☐ 18-gauge sterling 4.8mm ID jump rings, 4
- ☐ 18-gauge sterling 3.2mm ID jump rings, 2
- ☐ 1 pair sterling ear wires
- ☐ 22-gauge sterling 1½" head pins, 6
- ☐ 4mm round turquoise stones, 6
- ☐ 2 pairs of chain-nose pliers
- ☐ Round-nose pliers
- ☐ Wire cutters
- ☐ Tumbler and steel shot (optional)

1

2A

If the finished earring is a little looser than you would like, try slightly smaller inner diameter center rings (than 4.8mm ID rings in this project). It will be much tighter adding the last two rings, but the cross will be more rigid and "square."

1. Using two chain-nose pliers, close 8 of the 3.6mm ID jump rings, open 16 of the 3.6mm ID jump rings, open 2 of the 4.8mm ID jump rings, and open one 3.2mm ID jump ring.

2. Connect 2 closed 3.6mm ID jump rings by passing 1 open 3.6mm ID rings through both rings and then closing it. Add a second open 3.6mm ID ring through the original 2 closed rings right next to the one just added. Repeat the previous step three more times for a total of four 2-in-2 segments.

2B

3

3. Pass an open 4.8mm ID ring through 1 pair of rings from each segment that you created in the previous step and then close the ring. Repeat this with the second 4.8mm ID ring, placing it directly on top of the first 4.8mm ID ring. All 4 of the 2-in-2 segments should now be connected with the of 4.8mm ID rings.

4. The next steps are worked similarly to those used to create a Byzantine chain. Working with one 2-in-2 section at a time, position the outer 2 rings so that they are folded back toward the center with 1 ring on either side of the large center ring.

4

5A

5. Pass an open 3.6mm ID ring between the 2 rings that are perpendicular to the center and through both rings that were folded back in the previous step. Be careful NOT to pass this ring through the large center rings. Close the jump ring. Add a second ring next to the ring just added.

5B

6

7

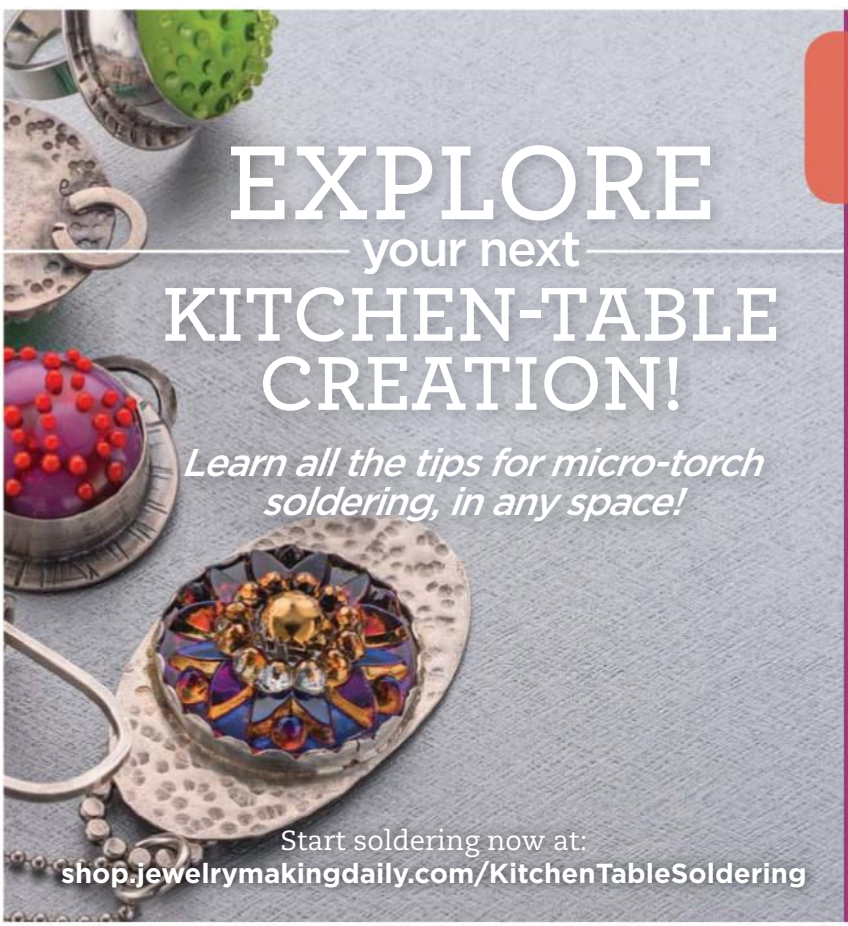
8

6. Repeat Steps 4–5 for the remaining 3 sides of the cross. With the open 3.2mm ID ring, connect one segment of the cross to the ear wire by passing through an end pair of 3.6mm ID rings and the ear wire. Close the 3.2mm ID ring.

7. Place one 4mm turquoise stone onto each of the three 1½" head pins and begin a wrapped loop, but don't close it. Attach the loop of each head pin to the 3 remaining arms of the cross. Complete the wrap and the stone and trim off any excess wire. Repeat Steps 1–7 for the matching earring.

8. Tumble if desired with stainless steel shot and a very small amount of burnishing compound for 15–30 minutes for a bright and shiny finish.

LORI WEIDHUNER'S primary love is for the very symmetrical and tailored, with little splashes of whimsy. Although she has been using both ancient and original chain maille patterns in her jewelry for the past several years, her greatest joy is the next challenge. Visit her online at www.onewomanart.etsy.com or most weekends at the Portland Oregon Saturday and Sunday market.



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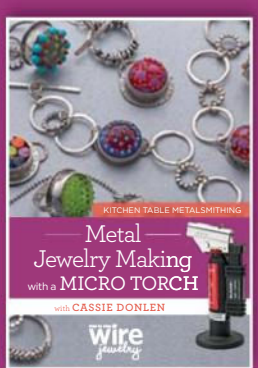

step by step wire jewelry

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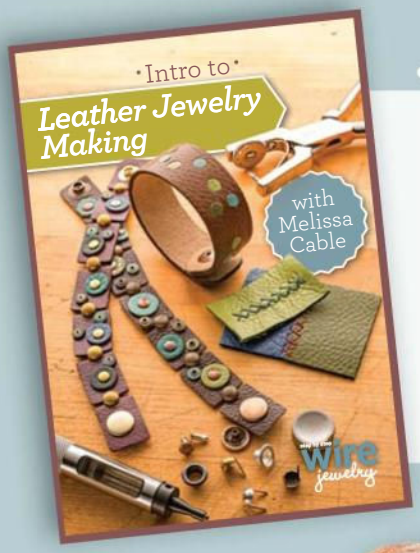

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FAST AND EASY
SKILL LEVEL I

BEADED WAVE

By Shelley Hubbs

This bracelet is a wonderful introduction to the Japanese family of chain maille weaves. It is a beautiful modification of a Japanese 2-in-1 weave. And it's also an excellent opportunity to use up extra seed beads!

TOOLS AND SUPPLIES

- ☐ 18-gauge 5/16" jump rings (1.2mm thick, 8mm ID), 20 (large)
- ☐ 20-gauge 1/8" jump rings (0.8mm thick , 3mm ID), 40 (small)
- ☐ Size 6° Japanese seed beads (Miyuki or Toho), 80
- ☐ Small mosaic Studio Indah sterling silver toggle, 1
- ☐ Chain-nose pliers, 2 pair
- ☐ Tool Magic coating for pliers

FINISHED SIZE: 8"

RESOURCES: Jump rings, findings, tools, and kits for this project are available from www.metaldesignz.com.

1

You can use aluminum rings for this project, but we used our new stainless steel rings. They are annealed and much softer and easier to work with than other stainless rings you might find. Stainless steel doesn't tarnish and is stronger than aluminum or sterling silver.

1. Close all the small (20g ⅛") jump rings. Open 1 large (18g 5⁄16") ring and scoop up two small rings and 4 beads; close the large ring.

2. Open 1 large ring and scoop up 2 small rings, 4 beads, and the 2 small rings from the previous step; close the large ring.

3. When adding beads to the chain, place one 4-bead set on one side, and the next 4-bead set on the other side; this creates the wave pattern. Repeat Step 2 until the chain reaches the desired length. To add the toggle or any type of clasp, simply use the small rings to attach the clasp.

2

3

Place the bracelet on your work surface between adding the links. This will enable you to see an error in the wave pattern quickly. If the beads are on the wrong side, just open the large ring again and flip it over, adding it back in the same spot.

SHELLEY HUBBS is a Canadian chain maille artist who began creating in 2001. Her background and degree in education form a natural base for her to teach chain maille weaves, and design tutorials and project kits. Shelley and her husband Joseph own Metal Designz Canada, Inc. and specialize in manufacturing top quality saw-cut jump rings. Shelley enjoys travelling all over Canada to bead and craft shows to share their work with others. Visit www.metaldesignz.com for more information.

IT'S ABOUT TIME

By Kylie Jones

This is a beautiful watch to make for yourself or as a gift. It has a very simple repetitive pattern that looks fabulous not only as a watch, but also as a chain maille cuff.

TOOLS AND SUPPLIES

- ☐ Watch face with 2 connector holes at each end
- ☐ 19-gauge SWG 5/32 ID sterling silver jump rings, 144
- ☐ 3-ringed sterling silver slide clasp
- ☐ Flat-nose pliers, 2 pairs (rubber coating optional)
- ☐ Chain-nose pliers, 2 pairs (rubber coating optional)
- ☐ Finished size: 7"

RESOURCES: Watch face: www.Sarahwholesale.com. Jump rings & clasp: www.theringlord.com.

1

2

1. Determine the size you need the finished watch to be (this watch is 7"). Subtract the length of the watch face (from bottom connectors to top connectors; see red dots in photo) and the width of the slide clasp (from the left 3 rings to the right 3 rings; see red dots in photo).

2. Divide this measurement by 2 to give you the length of the 2 halves of the band. When you are measuring the chain maille, stretch it out, as this is how it will sit on your wrist. For this size jump ring (19g 5⁄32"), 1 row is approximately 3⁄16" or 5mm; and 1 row = 5 jump rings.

3. To begin, make the first 2 rows by making a 2-1-2-1-2 chain. To do this close 4 jump rings, place them on an open ring and close the ring.

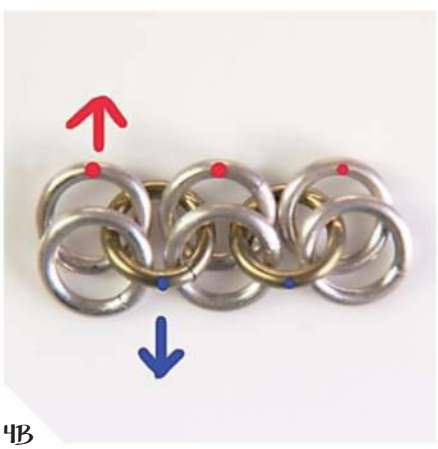
4. With an open ring, go through 2 of the 4 rings from the previous step, add 2 new closed rings and close the ring. Arrange these first 2 rows as shown.

5. To add the next row, weave an open jump ring down through the first ring of the previous row and up through the second ring, place 2 closed rings on the open ring and close it.

3A

3B

4A



4B

5A

5B

6A

6B

7A

6. Arrange the rings flat as shown. Then take an open ring, weave it down through the 2 middle rings and up through the third ring from the previous row.

7. Add 1 closed jump ring and close the ring. Continue to add rows until both sides of the band are the required length.

8. To connect the watch to the band, weave an open ring down into the first ring and up out of the second ring, then put it through the first of the watch connectors and close it.

9. Take another open ring and weave it down into the second ring and out of the third ring, then through the second watch connector. Repeat this for the other band.

7B

8A

8B

9A

9B

10A

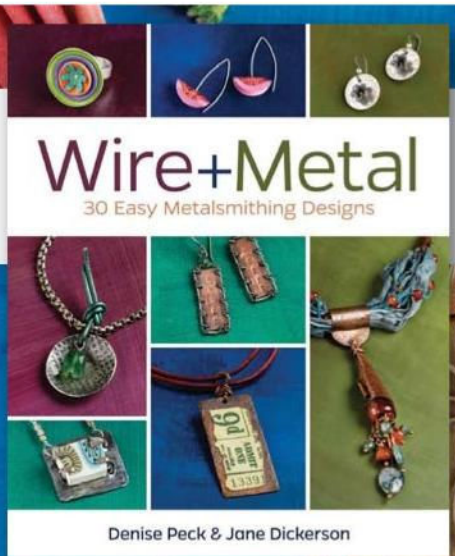
10B

10. To attach the clasp, place the 3 rings of the last row of the band over the top of the 3 rings from the clasp. With an open jump ring and chain-nose pliers weave down into the first 2 rings and up out of the second 2 rings and close the ring.

11. Take another open jump ring and weave down into the second 2 rings and out of the third 2 rings and close the ring. This can be tight, so be gentle as the clasp rings are delicate. Repeat for the other side of the clasp and check the band is not twisted before you attach.

11

KYLIE JONES tries to bring to her jewelry the joy and happiness of life. She travels around Australia selling and making jewelry as she goes. She is currently based in Coolum Beach, Queensland. Kylie is totally inspired by the natural beauty of the world. See more of her work at www.houseofsparkle.etsy.com.



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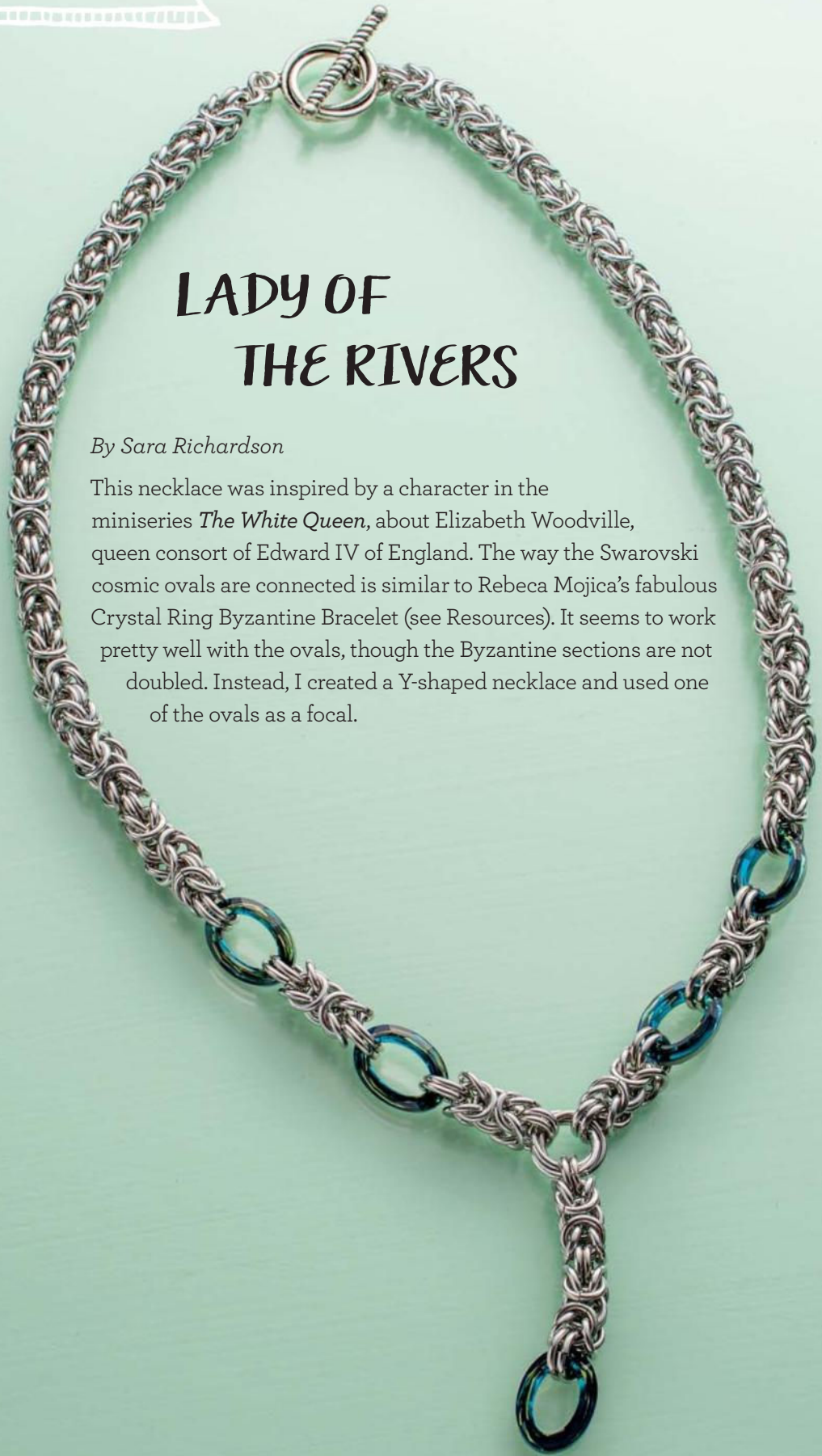


LADY OF THE RIVERS

By Sara Richardson

This necklace was inspired by a character in the miniseries ***The White Queen***, about Elizabeth Woodville, queen consort of Edward IV of England. The way the Swarovski cosmic ovals are connected is similar to Rebeca Mojica's fabulous Crystal Ring Byzantine Bracelet (see Resources). It seems to work pretty well with the ovals, though the Byzantine sections are not doubled. Instead, I created a Y-shaped necklace and used one of the ovals as a focal.

1

2

3

TOOLS AND SUPPLIES

- ☐ 18-gauge 5/32" (4mm) ID aluminum jump rings (F18, medium), about 356
- ☐ 18-gauge 13/64" (5.2mm) ID aluminum jump rings (I18, large), 18
- ☐ 18-gauge 1/8" (3.2mm) ID aluminum jump rings (D18, small), 4
- ☐ 18-gauge 9/32" (7.1mm) ID aluminum jump rings (N18, extra large), 3
- ☐ 15×11mm Swarovski Crystallized Elements Bermuda Blue faceted cosmic ovals, 5
- ☐ Sterling silver antiqued swirl toggle clasp
- ☐ Flat-nose pliers, 2 pairs
- ☐ Tool Magic coating for pliers (optional)

FINISHED LENGTH: 18"

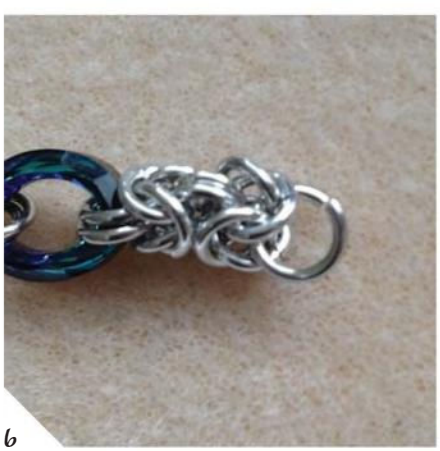
RESOURCES: Rebeca Mojica kits, pliers, & Tool Magic: Blue Buddha Boutique, www.bluebuddhaboutique.com. Swarovski Elements: Fire Mountain Gems, www.firemountaingems.com. Clasp: Star's Clasps, www.starsclasps.com.

Be very careful not to scratch the ovals while adding jump rings. Coating your pliers' jaws with Tool Magic should help until you get used to weaving through them.

4A

4B

5



6

1. To make the front of the necklace, close 4 large jump rings onto a cosmic oval, making sure 2 rings are on each side, as shown.

2. On one side, add 2 medium jump rings to the large rings. Add 2 more medium jump rings to the rings just added.

3. With your fingers, flip back the second pair of medium rings, as shown.

4. Pinch the rings with your fingers so the middle rings open, and as you are pinching, add an open medium ring to the medium rings you flipped back in Step 3, and close. Double that ring.

5. Add 2 more pairs of medium rings to the rings added in Step 4.

6. Flip back the last medium rings added, then, in the same manner as Step 4, add a large ring in the middle of the flipped back rings. Do not close it yet.

7A

7B

7. Place another cosmic oval onto the open large ring with your fingers and carefully close the ring. Add a second large ring, making sure it also goes through the oval before closing. Add 2 more large rings to the other end of the oval.

8. Repeat Steps 2–5.

9. To complete this Byzantine unit, flip back the last medium rings added in Step 8. Pinch the end with your fingers, and go through the middle with 2 medium jump rings, and close the rings.

10. Take 1 extra large ring, and close it onto the medium rings added in Step 9. Take another extra large ring, and weave it through the medium rings, and the previous extra large ring just added. Close.

8

9A

9B

10A

10B

11

12

13A

13B

13C

11. Take the last extra large ring, and again weave it through the medium rings, and the previous 2 extra large rings. Close. This creates a möbius.

12. Close another 2 medium rings onto the möbius to begin making the other side of the front of the necklace. Repeat Steps 1–8, but in reverse order. The other side of the necklace will have a Byzantine unit, an oval, another Byzantine unit, and another oval.

13. To make the focal, add 2 medium rings in the middle of the möbius. To those rings, add 2 more pairs of medium rings. As before, flip back the last medium rings added, pinch the sides, and weave 2 more medium rings through the folded back rings.

14. Add 2 more pairs of medium rings. Flip the end rings back, pinch the sides, and finish the first part of this unit with 2 more medium rings.

14A

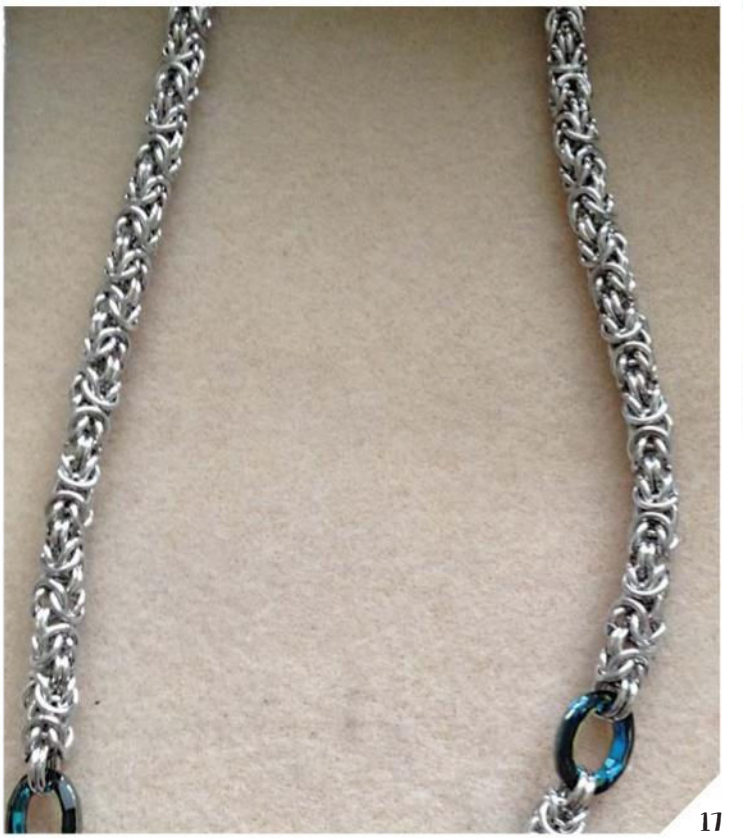
14B

Most cosmic ovals have a front, colorful side, and a shiny black back side. When adding the ovals, be sure to place them colorful side up, and make sure all the crystals are facing the same way.

15A

15B

16



17

18

15. Keep adding rings to this unit. Weave 2 more pairs of medium rings. As before, flip the end rings back, pinch the sides, and add 2 more medium rings.

16. To the end rings, add 2 more pairs of medium rings. Flip back the end rings and pinch. Add an open large ring through the unit. Before closing, add the last oval. Close the ring, and double the large ring.

17. Complete the necklace by weaving Byzantine with the medium rings onto the large rings on the end ovals. Weave until you achieve your desired length. This necklace is about 18".

18. To each end, attach 2 small rings, with one half of the toggle clasp on each end.

SARA RICHARDSON is a chain maille artist, editor, and writer who runs her business, Creative World of Sara's Lovestruck Jewelry in her home. She is also a full-time stay-at-home mom. She exhibits at craft shows, and provides jewelry-making parties for children and adults in the Philadelphia suburbs. She lives in Chester County, Pennsylvania with her husband Mike and daughter Michaela. Connect with Sara through her website, www.lovestruckjewelry.net.

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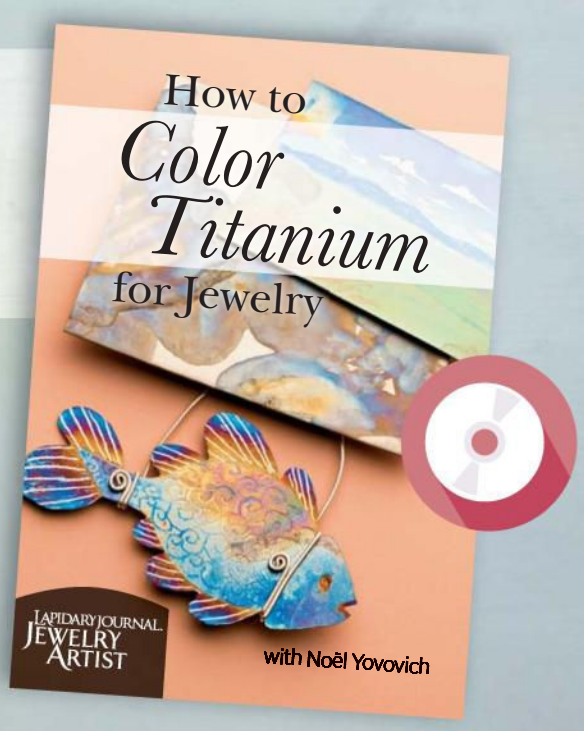

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CELTIC LABYRINTH

By *Daleann Stark*

This is a ring that is sure to get attention—chain maille and crystals, oh my! An 8mm crystal chaton is held securely in place with jump rings in this Celtic Labyrinth ring setting. And the extremely comfortable band is a simple strip of European 4-in-1.

TOOLS AND SUPPLIES

- ☐ 18-gauge 5/16" 7.9mm ID stainless steel jump rings, 1
- ☐ 20-gauge 3/16" 4.8mm ID stainless steel jump rings, 8
- ☐ 19-gauge 1/8" 3.2mm ID stainless steel jump rings, 14
- ☐ 20-gauge 3/32" 2.4mm ID stainless steel jump rings, 10
- ☐ 20-gauge 7/64" 2.8mm ID stainless steel jump rings, 37–61
- ☐ 8mm crystal chaton, 1
- ☐ Flat-nose pliers, 2 pairs

RESOURCES: Jump rings: C&T Designs, www.candtdesigns.com. Crystal chaton: Fusion Beads, www.fusionbeads.com.

1A

1B

1. Set aside the 2.8mm rings. Close 8 of the 2.4mm rings and the 7.9mm ring. Open all 3.2mm rings, 4.8mm rings, and the remaining 2.4mm rings. Scoop up 2 closed 2.4mm rings with a 4.8mm ring; close the ring. Double the 4.8mm ring. Repeat 3 more times for a total of four 2-2 units.

2. Sandwich a 7.9mm ring between the 4.8mm rings of one 2-in-2 unit.

2

3A

3B

3. Weave a 3.2mm ring through both 4.8mm rings and the 7.9mm ring as shown, making sure to go through all 3 rings; close the ring.

4. Repeat Step 3 on the other side of the 2-in-2 unit, securing it to the 7.9mm ring.

5. Repeat Steps 3 and 4 to attach a second 2-in-2 unit to the opposite side of the 7.9mm ring, then slide the units next to each other.

6. Weave a 3.2mm ring through one 3.2mm ring and one 2.4mm ring from each of the 2-in-2 units as shown; close the ring.

4

5A

5B

6

7. Repeat Steps 3 and 4 to add a third 2-in-2 unit to the 7.9mm ring. Repeat Step 6 to join this unit to one of the previous units.

8. Repeat Steps 3 and 4 to add the fourth 2-in-2 unit to the 7.9mm ring. Repeat Step 6 on each side of this unit to join it to the units beside it.

9. Slightly "open" the top layer of 4.8mm rings and insert the crystal. This takes a little finagling but you can do it. Try placing the unit on your non-dominant index finger. The unit naturally opens a little. With your non-dominant hand, place your thumb on top of the crystal and your index finger underneath. Hold on because the crystal can easily slip out of place.

10. Weave a 3.2mm ring through the top layer of 2 adjacent 4.8mm rings. Partially close the 3.2mm ring at this time.

7A

7B

8

9

10

11

11. Repeat Step 10, weaving through the 2 adjacent 4.8mm rings on the opposite side. Partially close the 3.2mm ring.

12. Weave a 2.4mm ring through 2 adjacent 4.8mm rings; close the ring. Repeat this step on the opposite side to complete the setting. Close all of the partially closed rings.

12A

12B

13

14

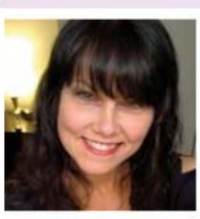
13. Use the 2.8mm rings set aside earlier to create the European 4-in-1 band. Close 2 rings for every 1 open ring; how many will depend of your ring size. For example: for a size 8 ring, close 36 rings and open 18, plus you will need 1 extra open ring to connect both sides of the band together. Weave 2 open rings through one "corner" ring on the setting as shown; close the rings. Fold 1 ring to each side. Repeat on the opposite "corner."

14. Scoop up 2 closed rings with 1 open ring and weave through 2 rings added in the previous step: up through one side and down through the other; close the ring. Repeat this step until the band reaches just short of halfway around your finger.

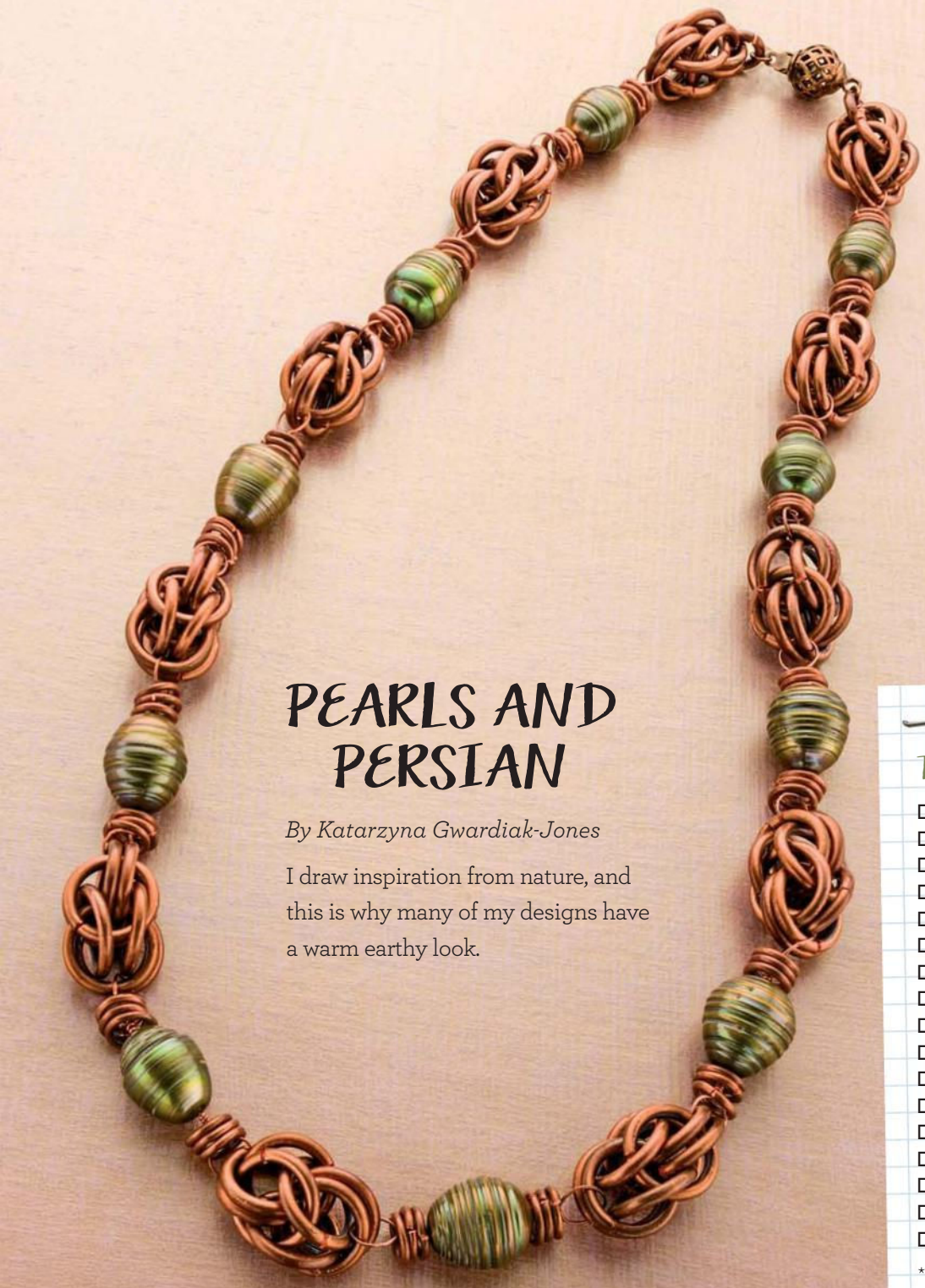
15. Repeat Step 14 at the opposite "corner" of the setting using the 2 rings you added there at the end of Step 13. Join the band halves together by weaving 1 open ring through the last pair of rings from each side of the band.

15A

15B



DALEANN STARK is a jewelry designer with a passion for chain maille, crystals, color, and movement. She made her first piece of chain maille in 2005 and never looked back. Daleann lives in Louisville, Kentucky where she teaches chain maille classes at local craft stores and for private parties. See more of her work at www.kalosmaille.com.



PEARLS AND PERSIAN

By Katarzyna Gwardiak-Jones

I draw inspiration from nature, and this is why many of my designs have a warm earthy look.

TOOLS AND SUPPLIES

- ☐ 12mm green freshwater pearls, 10
- ☐ 26-gauge copper wire, 2½'
- ☐ 14-gauge copper wire, 10' *
- ☐ 18-gauge copper wire, 3' *
- ☐ Steel mandrel, 4mm and 8mm *
- ☐ Coiling tool *
- ☐ Antique copper clasp
- ☐ Liver of sulfur
- ☐ Flat-nose pliers, 2 pairs
- ☐ Chain-nose pliers
- ☐ Round-nose pliers
- ☐ Flush cutters
- ☐ Tweezers
- ☐ Ruler
- ☐ Plastic or glass dish
- ☐ Micro-crystalline wax
- ☐ Soft cloth

** OPTIONAL: You may purchase jump rings instead of making them by hand. This is what you will need for this project:*

- ☐ 14-gauge 8mm ID jump ring, 88
- ☐ 18-gauge 4mmID jump rings, 60
- ☐ 14-gauge 4mm ID jump rings, 2

RESOURCES: Recycled electrical copper wire. Clasp: www.ladyjanecraftcenter.com.

1

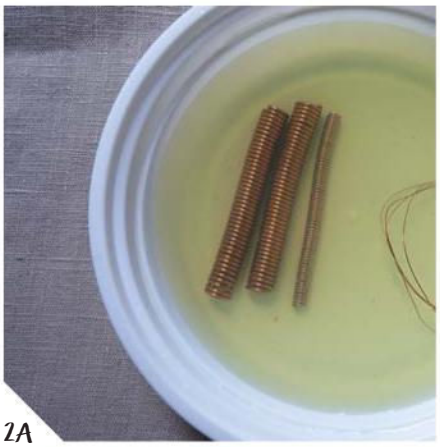
1. With 14g wire and the 8mm mandrel, make 2 coils each about 3" long. Make 2 jump rings with the 14g wire and the 4mm mandrel. With the 18g wire and 4mm mandrel, make 1 coil about 3" long.

2. Oxidize the coils/rings and the 26g wire in a liver of sulfur solution using cold water and a tiny piece of liver of sulfur. Cold water slows the oxidizing process so the metal won't turn black right away. When the wire turns the desired shade of brown, remove the pieces with tweezers, rinse, and dry with a paper towel. Polish with micro-crystalline wax and a soft cloth.

3. Flush-cut the sharp end of the 14g 8mm ID coil then flip the cutters so the flush side faces the cut part, and cut the next coil, opposite the first cut. This way both sides of the jump rings will be flush cut. Cut the rest of the coils apart into jump rings in this manner.

4. Using two pairs of flat-nose pliers, connect 6 of the jump rings from Step 3 in a 2-in-2 chain as shown. Hold the jump rings in one hand as shown.

5. Thread another jump ring first through the 2 inner rings, and then through the 2 outermost rings; close the jump ring.



2A

2B

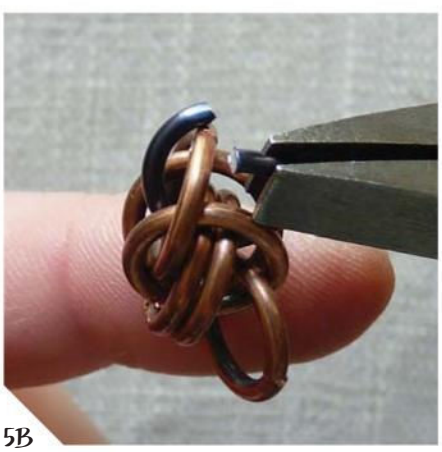
3A

3B

4A

4B

5A



5B

5C

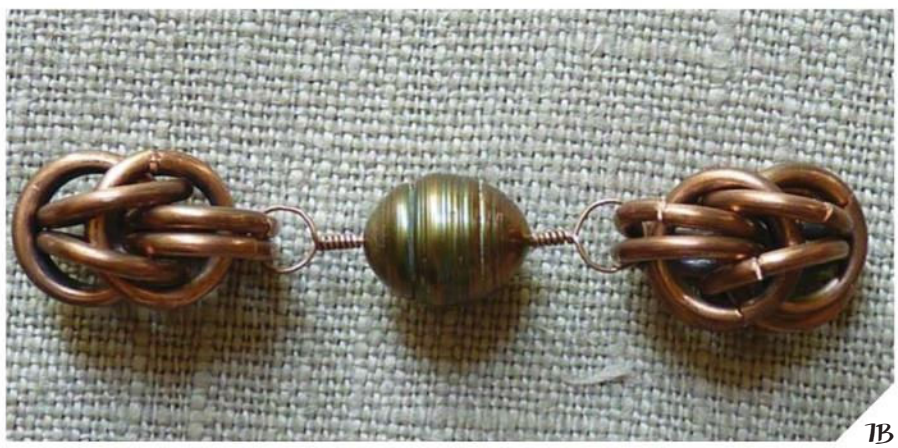
6A

6B

7

6. Thread another jump ring through the same path as the last one added in Step 5; close the ring. This is how the link should look (last rings added shown in black in photo 6a). Repeat Steps 4–6 to make an additional 7 links, for a total of 8 (14g 8mm ID).

7. Cut 10 pieces of 26g wire each 3" long. Using round- and chain-nose pliers, make a wrapped loop (see Wire Basics, page 112) at one end of one length of wire. Leave a long neck for about 6 wraps. String 1 pearl, and make another wrapped loop on the other end. Repeat this step with the remaining 9 pearls, for a total of 10 pearl links.


7B

8. To connect the chain maille links with the pearl links, use flat-nose pliers to open 2 rings of a chain maille link, string on the pearl link loop, then close the jump rings.

8A

8B

9. Using flat-nose pliers, attach one 18g 4mm jump ring around a wrapped loop neck; close the jump ring. Repeat 2 more times, for a total of 3 rings around the pearl wrapped loop. Repeat this entire step, attaching 3 rings to each pearl end on all the pearls.

10. Using flat-nose pliers, attach one half of the clasp to each end of the necklace with a 14g 4mm jump ring.

9

KATARZYNA GWARDIAK-JONES lives in Poland. She likes working with copper wire and recently began using steel wire. See more of her work at www.jewelrybykasha.etsy.com.

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By Michelle Brennan

By combining beautiful iris-colored Czech pressed glass donuts with modified chain maille Byzantine units, Waves of Glass creates a whimsical zig-zag effect that dances around your wrist.

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TOOLS AND SUPPLIES

- ☐ 9mm blue iris Czech pressed glass donuts, 14
- ☐ 18-gauge SWG (1.2mm) 5/32" bright aluminum jump rings, 24 (A)
- ☐ 18-gauge SWG (1.2mm) 3/16" bright aluminum jump rings, 41 (B)
- ☐ 18-gauge SWG (1.2mm) 13/64" bright aluminum jump rings, 52 (C)
- ☐ 18-gauge SWG (1.2mm) 7/32" bright aluminum jump rings, 52 (D)
- ☐ 16-gauge SWG (1.6mm) 7/32" bright aluminum jump rings, 52 (E)
- ☐ 15mm stainless steel lobster clasp, 1
- ☐ Chain-nose pliers, 2

RESOURCES: Jump Rings: HyperLynks, www.hyperlynks.ca. Czech Pressed Glass Rings: Mhai O Mhai Beads: www.mhaiomhaibeads.com.

1

2

3

1. All of the bright aluminum jump rings used in this project need to be opened, with the exception of 39 B rings; these should be closed. Weave 1 of the open B rings around the lobster clasp, and 1 Czech glass donut. Close the B ring.

2. Weave and close 2 D rings around the Czech glass donut.

3. Weave one C ring around the top D ring from the previous step. Place 3 closed B rings onto the open C ring, and close the C ring.

4. Weave a second C ring around the bottom D ring, and through the 3 closed B rings. Double each C ring so that there are 2 C rings at the top of the piece, and 2 C rings at the bottom of the piece, with 3 B rings connecting the pairs together.

5. Weave and close a D ring through the top pair of C rings, and through a new Czech glass donut. Weave and close a second D ring through the bottom pair of C rings and the new Czech glass donut.

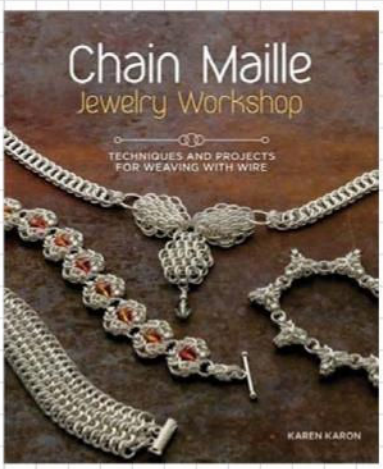
4A

4B

5A

5B

Learn how to "Speed Weave"! Another chain maille expert, Karen Karon, teaches her technique for working on larger pieces in her 5-star rated book, *Chain Maille Jewelry Workshop*.



www.interweavestore.com/chain-maille-jewelry-workshop

6A

6B

6. Carefully pick up the piece, and pinch the top two D rings up toward the top of the upper C ring pair. Carefully weave an E ring through the two D rings, sandwiched in between the 2 C rings. Close the E ring. Double the E ring by weaving and closing a second E ring through the same path.

7. To complete the first unit of the bracelet, repeat the previous step to add 2 E rings to the bottom half of the piece.

8. Repeat Steps 2-7 to add a second unit to the bracelet.

9. Focusing on the two pairs of E rings on the bottom half of the bracelet, weave and close an A ring around all four E rings. Weave and carefully close a second A ring around through the same path; this ring may be more difficult to close.

10. Repeating Steps 2-7 again, add another unit to the bracelet.

7A

7B

8

9A

9B

10

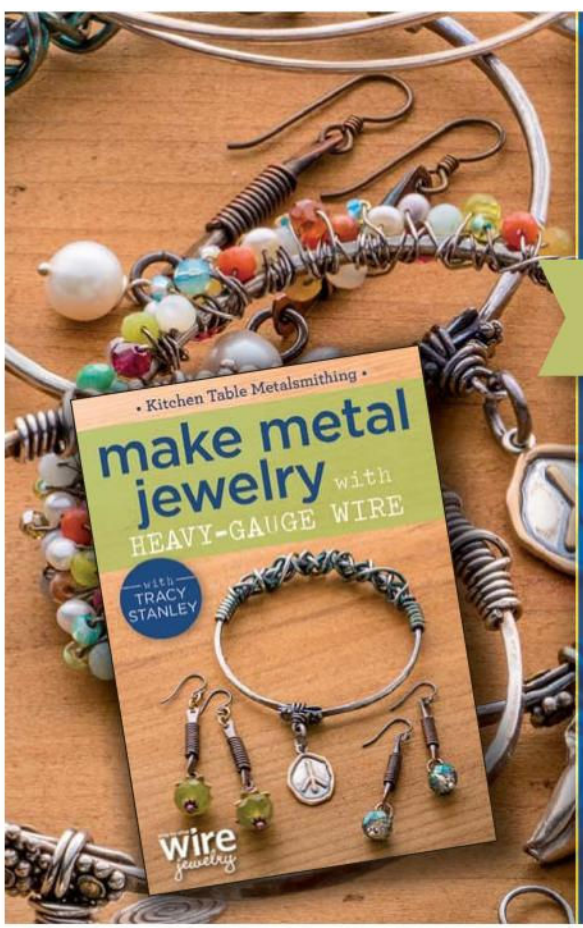
11

11. Repeat Step 9, however, this time, join the 4 E rings from the top half of the piece together (the 2 E rings from the unit just added, and two E rings from the previous unit used in Step 9).

12. Continue to add units and join pairs of E rings in an alternating pattern of bottom and top rings. Once the bracelet reaches the desired length, simply end the piece by weaving and closing the final open B ring around the final Czech glass donut.

MICHELLE BRENNAN is a chain maille artist, designer, and along with her husband Mark, co-owner of HyperLynks Chainmaille near Toronto, Ontario. Michelle regularly teaches chain maille classes at different bead stores and festivals across North America. Her line of intricate and unique chain maille patterns, known as "The Chainmaille Artisan Collection™", are sold as kits from bead stores and distributors worldwide. For more information on Michelle's designs and kits, log onto www.hyperlynks.ca.

12



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CHAIN MAILLE TWIST

By Kylie Jones

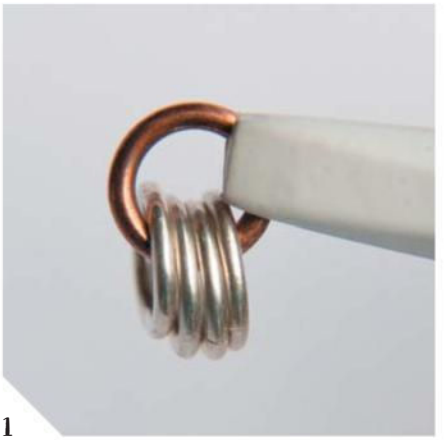
This necklace is playful and fun, with lovely colors and sparkle. It is a twisted chain maille necklace made from a basic 4-in-1 chain. Rings are then removed to form the twists. Simple wrapped briolettes and crystals are added to accentuate the twist and movement.

TOOLS AND SUPPLIES

- ☐ 20-gauge 5/32" ID (4.17mm) sterling silver jump rings, 296
- ☐ 19-gauge ¼" sterling silver closed (soldered) jump ring, 1
- ☐ 26-gauge sterling silver wire, 5'
- ☐ 24-gauge sterling silver wire, 26"
- ☐ 5mm Swarovski bicone in silver shade, 13
- ☐ 4mm Swarovski bicone in Montana, 13
- ☐ 7x11mm spectolite pear briolettes, 11
- ☐ 8mm spectrolite onion briolettes, 10
- ☐ 5mm specrolite onion briolettes, 11
- ☐ 4x7mm kyanite tear drop briolettes, 10
- ☐ 11mm sterling silver parrot clasp
- ☐ Flat-nose pliers, 2 pairs (rubber coating optional)
- ☐ Round-nose pliers
- ☐ Chain-nose pliers
- ☐ Flush cutters
- ☐ Twist tie (optional)

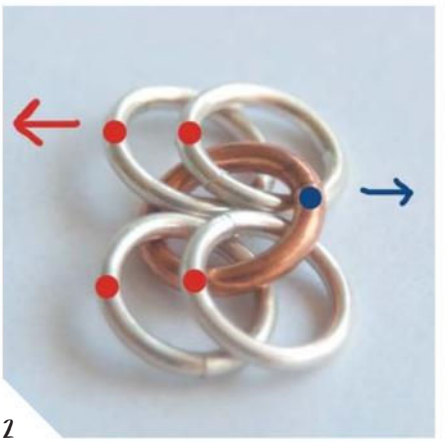
FINISHED LENGTH: 25.5" (65cm)

RESOURCES: Gemstones: www.Neatothings.etsy.com. Crystals: Fire Mountain Gems and Beads, www.firemountaingems.com. Jump rings: The Ring Lord, www.theringlord.com.



1

Note: Added rings are shown in copper for illustration purposes.



2

3A

3B

4A

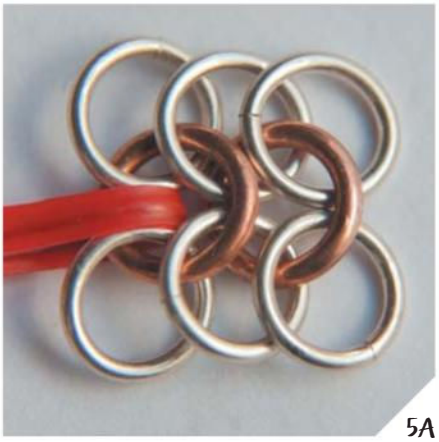
4B

1. Using flat-nose pliers, close 216 jump rings. Test the edge with your finger to make sure it is smooth. Open the remaining jump rings. Take 1 open ring, pick up 4 closed rings; close the ring. This set of 5 rings begins the chain and forms the first two rows.

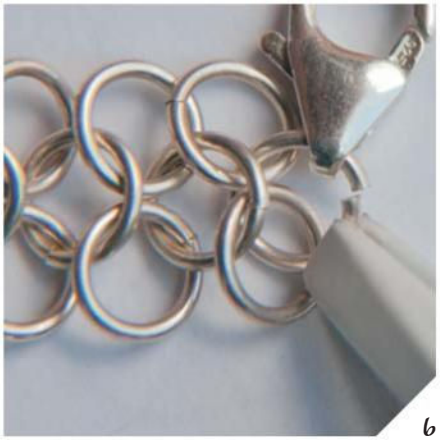
2. Arrange the 4 added rings around the original ring as shown with the top of the middle original ring (shown as copper) facing to the right and the tops of the 4 rings to the left.

3. To add a row, weave an open ring through the bottom right ring and out the top right ring.

4. Place 2 closed rings onto the end of the open ring and close the ring. Arrange the 2 new rings to fit the pattern of the first set of 5. This completes the third row. Before adding each new row, check that the rings are facing the same way as the original set of 5 rings.


5A

5B

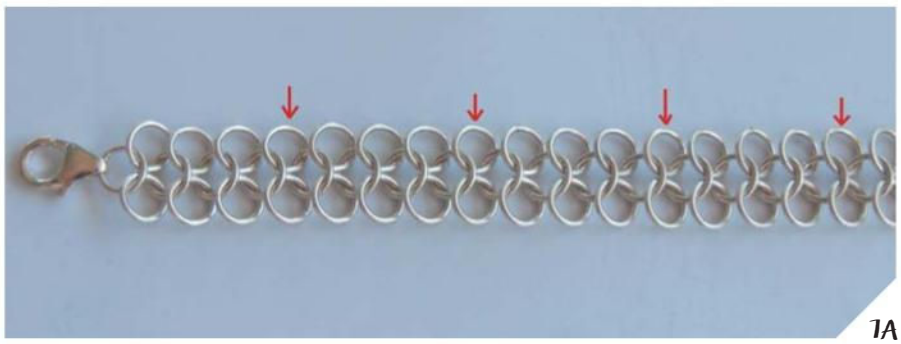

6

5. Add the twist tie to the original open ring to stop the end from flipping the wrong way. Add row by row until you have a total of 108 rows.

6. To attach the clasp, begin as you would for a new row and place the clasp on the open ring instead of the 2 rings; close the ring.

7. To make the twists begin at the clasp end and remove every fourth ring from the outside edge. The rings don't have to be removed from the same side. You will be left with 27 segments.

8. Working from the spool of 26g wire, make briolette wrapped loops with the spectrolite and kyanite beads, for a total of 42 gemstone dangles. Tip: Use both ends of the wire to form the wrapped loop. Wrap the long wire around the neck first, then the short wire, then the long again. Trim the wires and pinch the ends into the back with your pliers.


7A

7B

8A

8B

9A

9B

10

9. Place a crystal on the end of the 24g wire. Using chain-nose pliers, make a hairpin bend in the wire 2mm from the end, then pinch the wires together. Gently push the crystal down to the pinched end and make a wrapped loop on the other end. Trim the end and tuck in the tail. Repeat with the remaining crystals for a total of 26 crystal dangles.

10. The patterns for adding briolettes and crystals are different for odd and even numbered segments. No briolettes are added to the first 3 and the last 3 segments, but the crystals are added in the same pattern on all segments. The wrapped beads are added by opening the corresponding jump ring, slipping on the wrapped bead and closing the jump ring.

11. Beginning with either end for the 4th and other even numbered segments: Add a 5mm crystal dangle on ring 1, a spectrolite pear briolette on ring 4, and a 5mm spectrolite onion on ring 9.

12. For the 5th and other odd numbered segments: Add a 4mm crystal dangle on ring 1, one 8mm spectrolite onion dangle on ring 4, and 1 kyanite briolette on ring 9.

13. Add the soldered jump ring to the unfinished end of the chain just as you added the clasp. To finished, hand polish and check all the rings and ends of the wire to make sure they are smooth.

11

12

13

KYLIE JONES tries to bring the joy and happiness of life to her jewelry. She is totally inspired by the natural beauty of the world. Kylie has travelled throughout Australia for most of the year and is currently living in the Sunshine Coast hinterland in Queensland, Australia. See more of her work at www.Houseofsparkle.etsy.com.

CELTIC SPIKES PENDANT

By Rebeca Mojica

Once you understand the construction of the basic Celtic Spikes weave, you can make many variations. The sizes can be very particular for this weave, so if you use a different gauge system or if you make your own rings you may need to futz a bit in order to get the perfect fit. This 5-pointed star variation uses a slightly larger ring size for the large ring, and even tinier rings for the spike tips. It is best to start this weave from the center and work your way out.

TOOLS AND SUPPLIES

- ☐ Size O18: 18-gauge 19/64" (7.5 mm) aluminum jump rings, 5 (large)
- ☐ Size H18: 18-gauge 3/16" (4.8 mm) aluminum jump rings, 10 (medium)
- ☐ Size F19: 19-gauge 5/32" (4.0 mm) Color #1 (lavender) enameled copper jump rings, 20 (small)
- ☐ Size F19: 19-gauge 5/32" (4.0 mm), Color #2 (dark blue) enameled copper jump rings, 10 (small)
- ☐ Size D18: 18-gauge 1/8" (3.2 mm) aluminum jump rings, 16 (tiny)
- ☐ Size B20: 20-gauge 3/32" (2.4 mm) aluminum jump rings, 5 (even tinier)
- ☐ Pendant bail, 1
- ☐ 2 flat-nose pliers and 2 chain-nose pliers

Letter codes refer to the item numbers at bluebuddha boutique.com. All 18g and 19g rings are SWG. The 20g rings are AWG. ARs of the rings are: large = 7.0, medium = 4.1, small = 4.1, tiny = 2.8, even tinier = 3.0.

RESOURCES: Jump rings: Blue Buddha Boutique, www.bluebuddhaboutique.com.

1

2

For clarity, in the step-by-step instructions, the large rings are shown in aluminum and the medium rings in copper.

1. Create the base: Onto a medium ring, scoop up 10 Color #1 rings. Close the medium ring and all the colored rings. This is the center of the pendant and you will now weave Celtic Spikes around this core. *Tip: If you have trouble getting all 10 rings on, simply add 6 or 8 and add the rest one by one after closing the medium ring.*

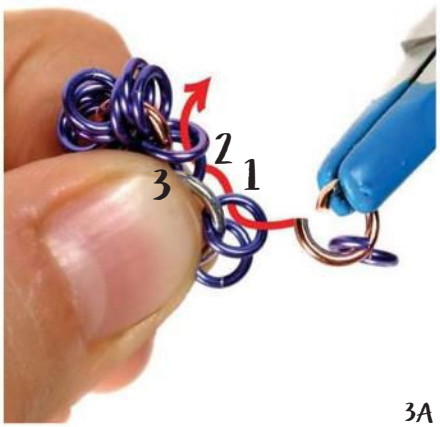
2. With a large ring, scoop up 2 colored rings. Go through 2 adjacent colored rings from Step 1. Close the large ring and scooped rings. The medium ring you add in the next step goes through colored rings 1, 2, and 3.

3. Flip rings 1 and 2 so that they are oriented as shown. To hold them in place, pinch the ends of the rings between your index finger and thumb. Note that the curve of the large ring added in the previous step lines up right next to the curve of your thumb. With a new medium ring, scoop up 1 colored ring. You'll go through the 2 flipped rings (1 and 2) plus the next colored ring from the core (3). Close the medium ring and the scooped colored ring.

4. Flip the weave over and add a new medium ring through all 4 colored rings on the opposite side of the large ring from Step 2, trapping the large ring in between the 2 mediums. Close the medium ring.

5. Flip the piece over and repeat Steps 3–4 on the other side of the large ring from Step 2.

6. With a new large ring, scoop up 1 colored ring. You'll reach in between the medium rings from the last step to go through 3 colored rings—2 from the previous diamond shape (attached to the medium rings) and 1 from the core. Close the large and scooped rings.

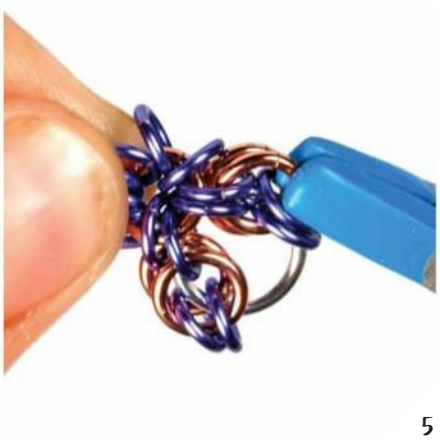


3A

3B

4A

4B



5

6

7A

7B

REBECA MOJICA is an author, instructor, and award-winning chain maille artist. She knows more than 100 weaves and is the founder of Blue Buddha Boutique, one of the largest chain maille suppliers. See her creations at www.RebecaMojica.com.

7. Continue the pattern of adding medium rings (Step 3–4) and large rings (Step 6) all the way around the core. The fifth and final large ring does not scoop up an extra ring before going through the piece, but instead weaves through 4 colored rings already there.

8. Add the spikes: Add a Color #2 ring to each V-shaped pair of Color #1 rings on the base — 5 around the edges, and 5 around the center.

9. Continue adding the spikes: With the even tinier rings, weave through the Colored #2 rings to create the spikes. You may wish to switch to your chain-nose pliers to close these rings.

10. Add the edging: Onto each large ring, add 2 tiny rings.

11. With a new tiny ring, weave through a tiny ring from Step 10, then a colored V, and finally through another tiny ring on the other side of the V. This new tiny ring goes through 4 rings total. Close the tiny ring.

12. Repeat this all the way around the piece, adding your pendant bail to one of these tiny rings. You may need an additional tiny ring to connect to the bail to ensure it sits in the proper orientation.

8A

8B

9

10

11

12

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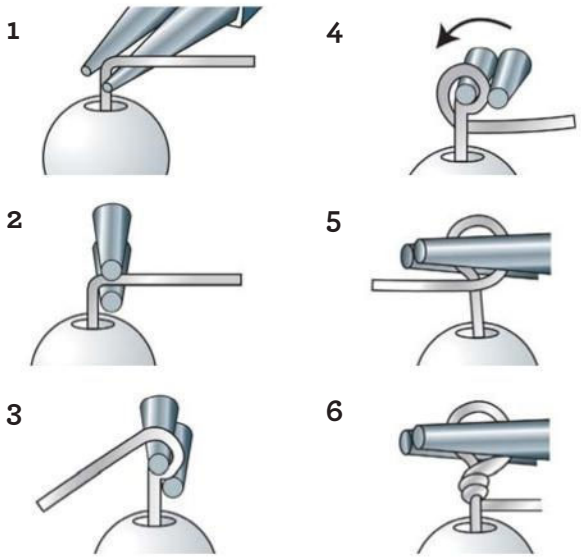
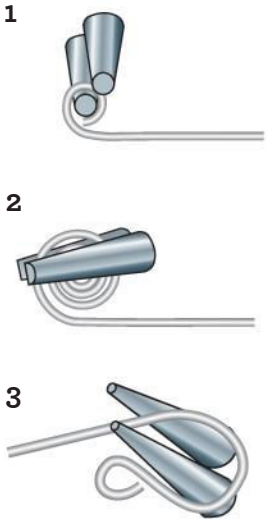
WIRE WRAP



SPIRAL HOOK



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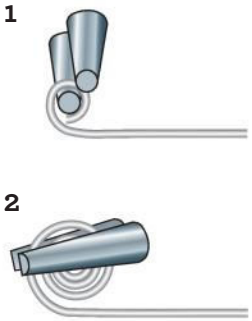

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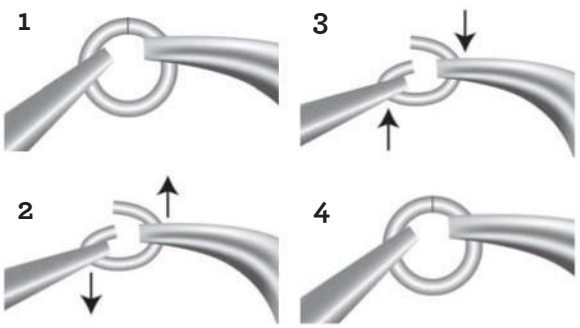
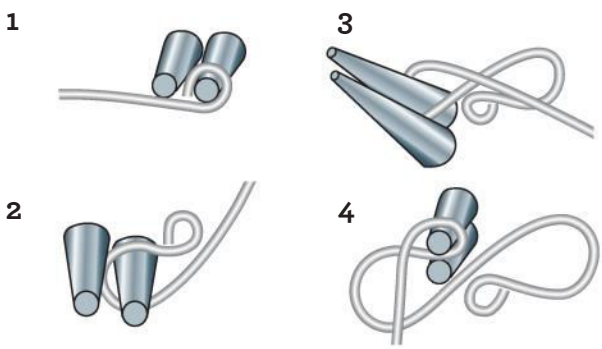
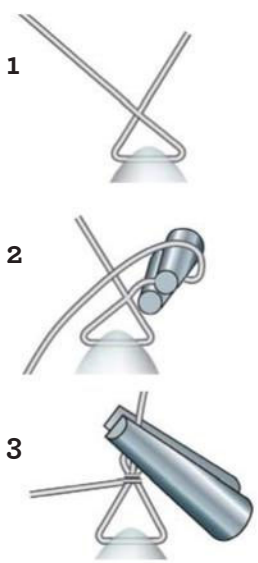


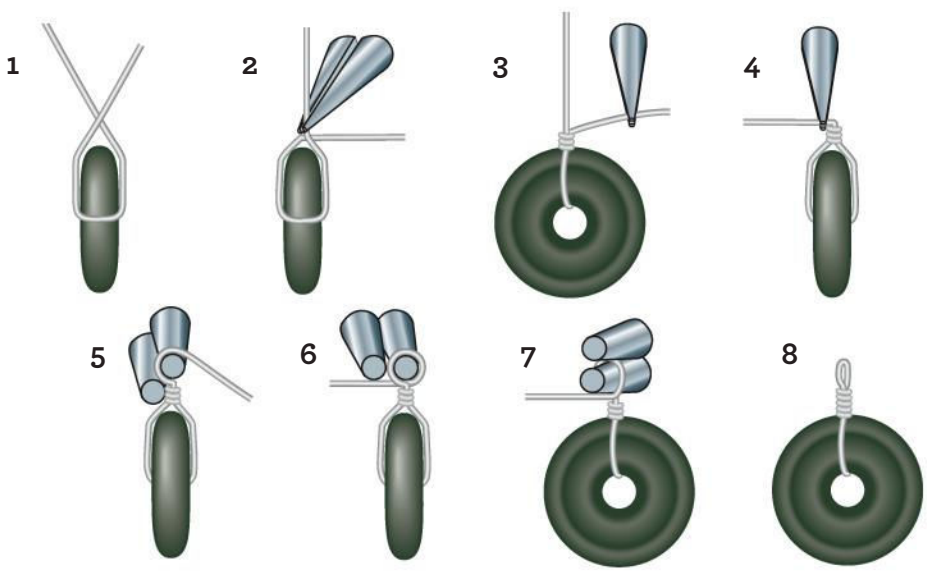
"S" CLASP



BRIOLETTE



WRAPPED DISC



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